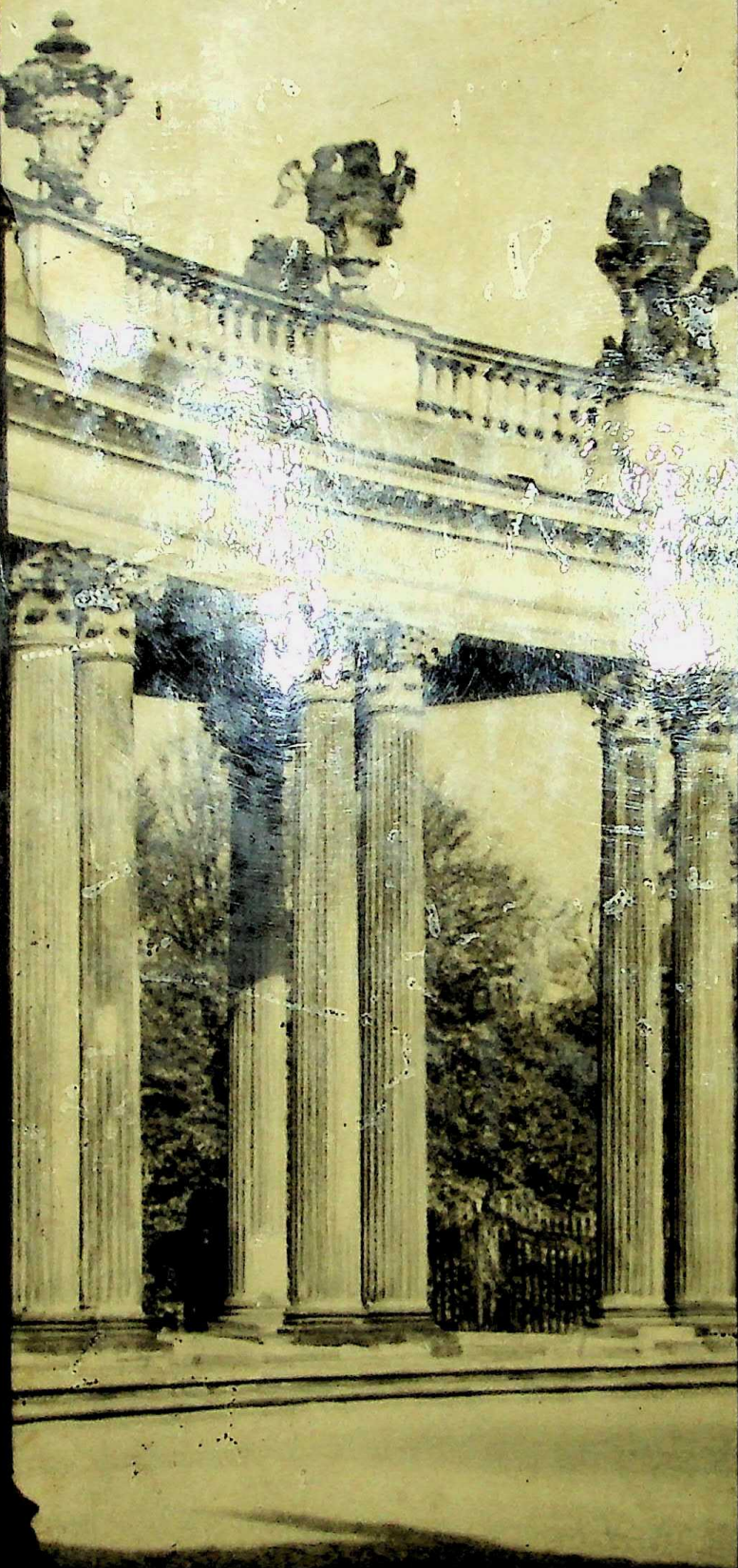
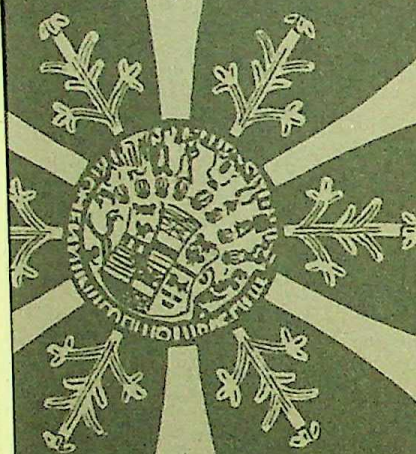


ARCHITECTURAL MONUMENTS



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ARCHITECTURAL MONUMENTS DETERMINE THE COUNTENANCE OF A COUNTRY. THEY MARK THE FEATURES OF ITS TOWNS AND FORM ITS LANDSCAPE. NATURE FINDS IN THEM SIGNIFICANT ENHANCEMENT AND CROWNING ADORNMENT. BUILDINGS ARE THE RESULT OF HUMAN LABOUR. ARCHITECTURE IS THE MODELLED EXPRESSION OF SOCIAL RELATIONS. THE ARCHITECTURAL MONUMENTS OF A COUNTRY PROCLAIM THE LIVING CONDITIONS OF THOSE WHO CREATED THEM. SOME PART OF HISTORY IS CAPTURED WITHIN THE CHANGING FATE OF THE INDIVIDUAL MONUMENT. THE ARCHITECTURE OF BYGONE DAYS – CHURCHES AND CASTLES, PALACES AND MANSIONS, TESTIFY TO THE SKILL AND CRAFTSMANSHIP OF PREVIOUS GENERATIONS. THEY REFLECT THE DEVELOPMENT OF PRODUCTIVE FORCES AND THE CHARACTER OF THE RELATIONS OF PRODUCTION. THEIR PRESERVATION AND PROTECTION ARE A MEASURE OF THE CIVILIZATION OF THE LIVING. IN CONSIDERING THE ARCHITECTURAL MONUMENTS OF A COUNTRY, MANIFOLD RELATIONS COME TO LIGHT.

The architecture in our Republic, like that in the west of our homeland, is evidence of a national culture evolved within the course of centuries. Is it then just, to give a separate description of the architectural monuments of one of the two German states?

Whereas in France the development of the Gothic style proceeds in a straight line of logical consistency from the abbey of Saint Denis to the classical Gothic cathedrals in Reims and Amiens, each edifice being the result of previous ones and at the same time the foundation of those to follow, buildings in the true German Gothic style are isolated achievements, at best linked by the features common to a regional school. The baroque style had generally affected even a country as cleft as Italy; in our country its works concentrate around a few large centres. Time and again a split-up into individual regions may be noted in the development of German art. This is not mere coincidence. These cultural regions reflect the uneven economic and political development of Germany. When England and France were becoming united national states, more or less independent kingdoms were being formed in Germany. Economic, political and cultural disunion characterized German history at various junctures. After 1945 the country was forcibly divided and two German states were set up. From the first year of its existence our Republic devoted the utmost attention to the preservation of our cultural heritage, and thus the monuments upon its soil may justly be regarded today as its architectural heritage. The purpose and justification of this volume is to present a brief survey.

Goethe's saying about the paternal heritage that has to be newly acquired, if it is to become a genuine possession, fully applies to our architectural monuments today.

The predatory fascist war also inflicted terrible wounds upon its own country. Even today, many structures that were reduced to ashes and debris within a single night have not yet been repaired. The damage was immense, but indescribable the effort to rebuild. When our people began to restore the devastated country, they laid the foundations in burnt and ravaged towns, where they themselves often had no roof over their heads, for the preservation of the monuments of past times. They saved whatever they could, often at the cost of great personal sacrifice. Dwellings were wanting, building materials were short in the divided country, which was obliged at the same time to build up a heavy industry in its eastern part. What could not immediately be built up was at least taken under protection. The staff of institutes for the preservation of monuments were faced with an almost insurmountable task. Conventional methods failed in the face

of the damage; new ways had to be found and adopted. In addition to all the other deficiencies, there was a lack of trained specialists. As the reconstruction of the "Zwinger" in Dresden was begun, specialists, masons and plasterers had to be trained, who were capable of carrying out the necessary work in a professional way. A new use had to be found for more than one building if it was to form a significant part of life. Apart from the reconstruction of ruined buildings, whole sections of towns endangered by their age, needed to be restored and their dwellings made really fit for human habitation if the historic profile of the town was to be preserved. There too the nightmare of the past prevailed. The question as to what could and what should be preserved became a problem. Would it suffice to restore the façades of houses, and could their interiors be brought up-to-date, or would the arrangement of rooms also have to be restored in its old form? Could not both elements – restoration and modern housing – be brought into a healthy relationship? Various methods have been attempted, including some which led to problematic results. Yet one thing may be stated today: positive achievements preponderate. Solutions such as that adopted in Görlitz are of lasting validity.

Thorough building investigations proceeded simultaneously with reconstruction. Extensive excavations literally brought to light findings, which considerably widened our knowledge of the history of architecture, fundamentally changing the old, accustomed picture. A new branch of art history began to develop: city research, which has supplied comprehensive evidence on the early history of our towns, produced in the course of numerous archaeological investigations. Today we come across the testimony of successful monument preservation work throughout our Republic, from the Baltic as far as Thuringia and from Görlitz to Halberstadt. The Zwinger in Dresden, Magdeburg cathedral, the Arsenal in Berlin, all of them in ruins in 1945, stand before us today in all their former beauty.

Only now have these monuments become the genuine possession of the people. The working people, freed from exploitation and insecurity, formerly debarred from the enjoyment of art treasures, are demanding their share of the national heritage. Lectures given in clubs and classes, factories and villages are numerous. They describe the beauty of our architecture, interpret its content and explain its history. Simple explanations give the key to ever more monuments, and conducted tours facilitate the visitor's understanding of the buildings. The result? The host of visitors grows more numerous with every year. The number of voluntary caretakers of monuments, assisting state institutes in their work, is constantly increasing. The interest of wide sections of the population has been roused; the legal basis has been provided, the co-operation of the local authorities and organisations is assured; the preservation of monuments is becoming a matter of concern to the public as a whole.

Architectural monuments thus no longer merely bear witness to past ages. They now also give testimony of the high standard of culture, of the sense of responsibility of the workers and peasants, scientists and artists, who did their utmost to protect the heritage of their ancestors for posterity. Anyone who cares to look, can see how our people are making their inheritance yield interest. May this book attest to how the culture of the past flows into the delta of today's civilisation.

Apart from the Harz region and parts of Thuringia, our Republic is colonized land. Prior to the penetration of German tribes, Wends used to settle here. The culture of this Slavonic people is known to us from written sources and archaeological discoveries. We know they used to live in villages and towns, they put up images of gods and built temples; their architectural monuments were not preserved. Most of their buildings appear to have been edifices of wood, according to Thietmar von Merseburg even the famous temple of Radegast in Rethra was "a sanctuary artificially built from wood".

6 It was just these heathen places of worship that brought down the wrath of the Christian

conquerors; they were razed and destroyed. The culture of the Wends sank into oblivion; the ancient shrines were replaced by the churches of the new masters, as we understand from the history of the Harlung hills near Brandenburg.

Under Charlemagne these regions were still beyond the range of imperial interests. Under the Saxon Emperors of the 10th and 11th centuries, however, the Harz and eastern Lower Saxony as far as Magdeburg became the central royal domain. At the time of Henry I, a chronicler described Quedlinburg as a locality, "which now enjoys great fame in the realm of the Saxons as a seat of royalty". Magdeburg, the great frontier trading centre became a royal residence under Otho I. To the west and east of it, in the Harz mountains, the Saxon kings controlled extensive landed property. This was their backing in the internal conflicts with German tribal dukes. At the same time it was their point of departure for eastward expansion, its location influencing the direction of the push. Henry built the castle in Meissen as an outpost against the land of the Wends. His son Otho added the episcopate to the castle; land robbery went hand in hand with christianization. As landed property was the principal means of production, land robbery represented the most substantial form of enrichment. Christianization was to ensure the permanency of possessions procured by force.

The archbishopric of Magdeburg, established in 968, was mainly intended to serve the conversion of the Elbe-Slavonians, the subordinate episcopates of Brandenburg, Havelberg, Meissen, Merseburg and Zeitz/Naumburg all having been situated in Wend or formerly Wend regions.

A district now began to emerge into importance, which in past centuries had been far behind the western and southern provinces. Architecture proves this with its witnesses of stone. Castles and cloisters, palaces and churches arose everywhere. The first monumental buildings of the times of the Saxon Emperors, within the borders of our Republic, have been preserved. Although Halberstadt, the Carolingian episcopal town, had possessed a cathedral, consecrated in 859, with other edifices grouped around it, we know of it only through excavations; none of it remains today.

Henry I had an earlier fortification upon the castle rock of Quedlinburg reinforced into a bastion for his own domestic power. In 936, shortly before his death, he built a church in the castle, in whose first chapel he found his last repose. Near his tomb his widow had a shrine mounted, which may still be seen today in the lower church. In front of the tomb and linked with it by a tunnel there is a semi-circular room intended for worship in the immediate vicinity of the deceased. The collegiate church received its present form after the great fire of 1070. Essential parts of the earlier building have been preserved in the lower church.

The archbishopric of Magdeburg was preceded by the foundation of a Benedictine monastery upon the grounds of a Carolingian citadel.

The construction of the church was begun in 955. In its dimensions it by far exceeded the requirements of a convent monastery but the founder was even then considering the idea of an archbishopric of Magdeburg. Moreover, Otho had intended the church as a burial place for himself and his first wife Editha. We know from written reports, that this place of worship had been abundantly and splendidly adorned. Otho had antique columns of marble and capitals, porphyry and granite brought across the Alps to Magdeburg to decorate it. These spoils were to confer a particularly consecrated character upon the imperial foundation, as in the palatinate chapel of Charlemagne in Aix-la-Chapelle. Stone relics of an older civilization were to lend historic emphasis to the young Saxon empire, linking it with the tradition of the Carolingians and the Roman Caesars. The church was an imperial cathedral in the fullest sense of the term, it served the representation of imperial power at least as much as it served the glory of God. There was no contradiction between church and imperial power. The aspirations of both were dedicated to the consolidation of the feudal order. Under Otho I the highest

ranking imperial officials were almost exclusively recruited from among the clergy; they were bishops or abbots. They not only enjoyed the advantages of a higher education – education was the privilege of the church – but they were also less encumbered by territorial or family interests. They were thus able to place all their energies at the service of the empire.

The oldest preserved church in our country is the collegiate church at Gernrode. The convent had been founded by Margrave Gero, notorious for particular brutality in his battles with the Wends, who had intended it as a dowager's estate for his daughter-in-law. The details of this edifice quite clearly show Byzantine influences, as seen in the galleries above the aisles. The Saxon court, with which Gero maintained close links, was connected by family bonds with Byzantium. Otho II was married to the Byzantine Princess Theophanu. As yet the architecture of that period had not achieved the maturity it attained a generation later; nevertheless this church is more advanced in style than any other German edifice of the time. The groundplan is thought out to the last detail, and also determines the vertical projection. It is as clearly perceptible from the exterior as from the interior. The accentuation of the middle beam, the resulting subdivision of the main aisle into two squares, the logical development of the moulding of the gallery arcades and the light shaft out of the main aisle arcades are of superb delicacy. It is only a small step from this to St. Michael's church at Hildesheim.

In the Salian period, in the reign of the royal family of the Salians (1024–1125), the Harz remained a centre of German architecture. This was due in part to the influence of the reform trends originating in the South German convent of Hirsau, that the flat wooden ceiling was retained as the top of the room, at a time when other regions were already attempting to comprehend the whole structure in the vault. The reconstruction of the St. Servatius church on the castle hill exhibits the style characteristic of classical Norman architecture with uncommon purity. The separated intersection; the space separated by girder-arches from main aisle and transept, where both of them penetrate, is the main basic measure of the whole plan; the pillars of the aisle arcades, interchanging supports in the Saxon style, mark the squares. Each part is adjoined to the next in clear-cut sections. The gradation of the sections and their varying significance express a strict hierarchy. The archaic style of the architectural forms corresponds to the still under-developed productive forces, Capitals springers, friezes and window mouldings display a wealth of ornamentation; beyond doubt North Italian stone-masons had worked on them. The influence of this Quedlinburg ornamentation may be traced up to the middle of the century. In the lower church more than half of the vault paintings from the 12th century have been preserved – a rare treasure in this region.

Not very long after the St. Servatius Church, the Church of Our Lady was built in Halberstadt; this too is a late Norman structure in its clearest form. The exterior is particularly impressive. Cubic and cylindrical forms alternate. Two pairs of towers hold the complex together like a pincers. The shapes of the buildings are arranged around these dominants to east and west; stretched between them lies the nave. In the 12th century the christianized regions to the east of the Harz linked up with the cultural development of the remainder of the empire. Brick architecture began to appear to the north of Magdeburg, in the districts of the Old March and the Electorate of Brandenburg, where little natural rock existed. The Premonstrant church in Jerichow and the cathedrals of Brandenburg and Havelberg are monuments of its early development.

In the later period of Upper Saxony large churches were built as well. The discovery of silver deposits gave the country an economic impetus, which was soon followed by a flowering of the arts.

We can still imagine the beauty of Freiberg cathedral, from one thing that has been preserved: the Golden Portal. It is an impressive testimony of the art of this region, one of the

great achievements of the 13th century. In all sorts of ways the figures are interconnected with one another with various schools of religious thought brought into play – Mariolatry, the unity of the Old and the New Testaments, the Resurrection and the Last Judgment. The programmes of different portals of a French cathedral are here condensed into a single one. There is a close relationship to the imagery of the cathedral in Bamberg, there are French ideas and not lastly influences from the Harz region, presumably the home of the master. The figures in the choir screen of the church of Our Lady in Halberstadt, which represent a step forward in the depiction of religious emotion, are an unmistakable fore-runner of the Freiberg imagery. The figures of the Freiberg master are idealizations, but by no means supernatural beings. They are astoundingly close to life, earthly and physical, with expressive faces. The portal was originally set in extravagant colour, and owes its name to its abundant gilding.

Apart from churches and monasteries, the castle represented the most important architectural project. There are still numerous castles in our country, although many of them are ruins. They not only arose along the border; they were also erected to protect and dominate important trade routes. The main precondition for their establishment was the mediaeval feudal system with its independent local authorities, the individual landlords. The Thuringian landgraves owned many a fortified castle. They, who were once in a position to dream of seizing the king's crown were among the most powerful men in the empire. In their main castles, the Wartburg and the Neuenburg, they held regal court. The Wartburg was a centre of knightly civilization, it was the scene of the legendary contest of bards. The castles of the landgraves were not only strong fortifications, they were at the same time the residence of the sovereign, with magnificent examples of architecture. The main building and the hall of the Wartburg, and the double chapel of the Neuenburg, are among the best works of Stauffer art – art of the period of the Hohenstaufen kings (1125–1254). They arose in rivalry with the imperial buildings of the palatinate of Gelnhausen and the imperial castle of Kyffhausen; they demonstrated the ambition of the landgraves to imitate the emperors.

Castles, monasteries and churches, similar in proportion and style, are a manifestation in stone of the two powers that ruled the country: the secular and ecclesiastic landlords, the aristocracy and the clergy.

It is surprising at first glance: the first Gothic influenced church building in Germany is situated on the ancient eastern frontier, in Magdeburg. Archbishop Albrecht had studied in Paris and was familiar with the new French architecture, with the Gothic cathedrals that arose in the early burgher towns.

When the Saxon cathedral was burnt in 1207, he availed himself of the opportunity to start a new building. The original edifice might well have been restored, but Albrecht wanted an episcopal church, such as he had seen during his student days. The plan originated in France, French influences, namely from Laon, can be established in many details. Yet the locality was not sufficiently mature for the advanced ideas of French Gothic architecture; a choir gallery clearly late Norman in style, arose over a Gothic ground plan. Cistercian builders brought from Burgundy, the mother country of their order, new architectural ideas. The full understanding of Gothic construction and form was only attained in a third building period, with the high choir. With the construction of the main aisle came the reduction of cathedral Gothic, which had become typical in Germany. Arcades became more spacious, the triforium was omitted, the high nave wall is two-sectioned, and the surface once more gains in significance. One aspect of this remarkable edifice is particularly admirable: in spite of its long period of construction, and repeated changes of plan, it is of rare uniformity and unity.

The Paradise Portal of the cathedral with its parable of the Wise and the Foolish Virgins – from the set of themes on the ultimate, on the end of the world and the Last Judgment – 9

dates from the middle of the 13th century. Moving expression is given to the sufferings of the Foolish Virgins. The artist has given form to emotions ranging from silent mourning to tearful lament, from restrained grief to outbursts of despair, not even hesitating at the most drastic realism. The threads of origin extend a long way, to Bamberg and Mainz and even as far as France.

Approximately at the same period as the cathedral of Magdeburg, a new cathedral also arose at Naumburg. Its horizontal projection, in part still determined by an earlier drawing, entirely follows tradition. Only in the west choir, in construction in 1249, has the full clarity of early Gothic architecture been attained. Even though French forms are perceptible, the choir, a hall-choir, is quite unique and unlike French cathedral choirs. The close relationship to France, however, is proved by the western towers, they are reproductions of the towers of Laon cathedral transmitted by way of Bamberg. Yet much as one might appreciate the architectural value of the west choir, it will forever remain primarily the precious setting for still greater treasures, the shrine of the founders' sculptures. They stand life-size at the responds of the choir, a comprehensive theological programme arranging them into the world of imagery which begins with the rood-loft reliefs and extends to the histories pictured by the coloured window panes. They are ideal images, not portraits, but they emanate such an air of individual activity, that they – wrongly – create the impression of being actors in a silent drama. What began in the choir-screen at Halberstadt and was splendidly continued by the statues of the Golden Portal in Freiberg has here reached its culmination. The architect presumably originated from somewhere in Thuringia or Saxony. He knew France, where he had worked; he may be traced in Noyon, in Amiens and Metz. He came to Naumburg via Mainz. His second masterpiece is the western rood-loft with the crucifixion group and the reliefs of the Passion of Christ. The biblical episode was newly conceived and infused with life, narrated in a popular manner. The crucifixion group alone demonstrates the immediacy of the presentation, the humanization of the divine. In earlier examples, the crucifixion group soars high up under the triumphal arch of the intersection. Here the crucifix with Mary and John is at the same level with the believers. The superhuman and divine have receded, leaving only the suffering and tormented human being.

The wealth of the imagery is enhanced by an abundance of ornamental forms; plants and animals are as true to life as possible. They indicate an intimate feeling for nature, similar to that which sounds from the songs of Walther von der Vogelweide. The ability to penetrate visually into the forms of nature is combined with a marked sense of regularity and clear composition. However strongly the leaves and blossoms might create the impression of having been lightly strewn about, they are always governed by a principle of order, with nature and law forming an entity.

The Gothic style acquired great significance in brick building. The Cistercians brought the new style of the Electorate of Brandenburg, where the convent church at Chorin represents one of the most beautiful relics of its architecture.

In the coastal districts the Gothic style was directly imported from northern France and Flanders. Thanks to the trade relations of the Hanses, coastal towns maintained close links with both these regions. The Hanseatic League, whose merchants held a position of undisputed predominance in Baltic trade, was a powerful economic and political factor. The Hanse founded cities, issued commercial bans and even waged wars against sovereigns. Wealthy foreign traders constituted the dominant force within the Hanseatic League, and these were in fact the town building contractors. The origin and development of Gothic architecture are closely linked with the history of the urban bourgeoisie; it was not leastly their ideas that formed this style. Thus it was perfectly suited to the realization of urban bourgeois building tasks.

After 1251, the construction of the parish church of St. Mary's in the old part of Lübeck, the centre of the Hanse, was begun, following the model of the Gothic architecture of

northern France. This church became the model for most of the parish churches in the Baltic region. St. Mary's church in Stralsund also follows this example in its basic features. So great was the influence of these burgher-churches, that even the cathedral of Schwerin and the Cistercian church at Doberan vied to follow their example. The Hanse was not only dominant economically and politically, it also took the lead in the arts.

The brittleness of baked bricks conveniently coincided with the German tendency to the reduction of classical Gothic forms. This resulted in extremely monumental buildings, whose effectiveness is chiefly based upon their proportions, upon the large surface, enlivened by the warm colour tones of the brick.

In the field of brick building we have preserved the most abundant testimony of urban bourgeois secular architecture. A multitude of old mansions, town halls, city gates and lookout towers may be found in the Hanseatic towns. Tangermünde has almost completely preserved its original appearance. The urban buildings, town halls and city gates, with their ornamental gables and parade walls are tangible expression of the burghers' urge to display their wealth. The gates were intended to proclaim the power of the town's burghers to travellers, even prior to their entry. The town hall was the centre of urban life. Usually this was a building with a multiple purpose. The Council met there, it was the seat of the administration and the law court, and it served as a warehouse and dance-hall. Beer and wine were served in its cellars. The exterior was a mirror of the city's prosperity. Under the sway of the bourgeois urge for ostentation and ornament, the style was transformed, it became richer and more extravagant. It also took advantage of the second characteristic of brickwork, the plasticity of the still unbaked clay. Modelled stones, shaped and designed prior baking, were assembled into ever new tracery forms. Surfaces that had once been but sparingly ornamented were now covered with niches, friezes and tracery, the gables were filled with the delicate filigree of open-worked tracery roses. The town hall of Tangermünde is one of the clearest examples of this lavish style.

In the seventies of the 15th century further abundant silver deposits were discovered in the Erzgebirge. The region experienced an unexpected economic upsurge, new settlements and towns came into being. As once before, the rise in economic life was followed by a flowering of art; the Upper Saxon hall Gothic was developed. Untrammled by tradition, as this region was, it offered fertile ground for the development of ideas, already contained in trends perceptible in early French Gothic architecture. Unity of space was achieved in the hall churches of Annaberg, Schneeberg, Pirna and the new building of Freiberg cathedral. The urban bourgeoisie was far more advanced at this stage than that of France in the 12th century. Meanwhile the beginnings of the capitalist method of production had begun to take shape particularly in this mining area. Silver mining was the ultimate driving force, which had "placed Germany economically at the head of Europe in the years 1470-1530, thus making it the centre of the first bourgeois revolution in religious disguise, the so-called Reformation". This is how an entirely new kind of architecture arose in this region, its only parallels being in the Italian Renaissance. It is significant in this connection that bourgeois parish churches are representative of this trend.

The country owed its economic development, the wealth of its towns and the prosperity of its citizens to the pitmen of the silver mines and the workers in the smelting works. The miner and his labour form the subject of many a work of art of that period. Yet nowhere has his toil under the most arduous conditions been as impressively depicted as in the mountain altar in Annaberg by the painter Hans Hesse. In unforgettably realistic scenes he reports on the process of silver mining.

As in the 13th century, architecture and sculpture both achieved a summit. The same exuberance of phantasy that we encounter in the vaults of Annaberg can be met with in the Tulip Pulpit of the master Hans Witten at Freiberg cathedral.

The Upper Saxon hall churches represent what may be called the most beautiful German contribution to Gothic architecture. The same sense of space that prevails in these churches, 11

expressing a new spirit of worldliness, is also reflected in secular architecture. The castle becomes transformed into a palace. The Albrechtsburg in Meissen represents an early example of this. The confusing arrangement of mediaeval castles in which each room was built on its own level, and flights of stairs and winding passages impeded orientation, has disappeared. The building is divided into stories, one room follows the other upon an even level. The clear order of the interior is also reflected in the façade. Large windows replace the former small breaches in the wall, rooms are light, spacious and livable. Arnold von Westfalen, the architect of the Albrechtsburg, is one of the most outstanding German masters of late Gothic.

Economic and political conditions had changed as compared to the early and classical Middle Ages. The manufacture of goods had crowded aside commerce in natural products. The powerful feudal lords had advanced from liege-men to almost independent territorial princes. Their homes became administrative centres and seats of royalty, they ceased to be mere bases and refuges in wars. Castles lost their significance as strongholds of oppression, this function was taken over by mercenary armies. The evolution of military technique and finally the introduction of fire-arms rendered the castles useless as fortifications.

The Renaissance period in Germany was determined by the Reformation and the Peasants' War. During this great era of German history the economic and social development of the 15th and early 16th centuries reached their revolutionary culmination. The splendid rising of the German people ended in defeat. The ones to benefit were the princes. The secularisation of the large church estates was to their advantage; the money squeezed out of the peasants and burghers flowed into their coffers; they cancelled the privileges of the towns and forced the lower aristocracy under their supremacy. The central power in the Empire was weaker than ever. The position obtained provided the sovereigns with an opportunity to show off newly erected palaces. Thus, the territorial princes became the great patrons of the Renaissance masters. Besides, there was no lack of commissions by the town burghers, though as a rule these were considerably more modest in this region than those sponsored by the princes.

One of the cultural centres in Germany was the Electorate of Saxony. This was the birthplace of the Reformation and an important centre of the peasant risings. Its two universities in Leipzig and Wittenberg were widely renowned abodes of learning. Lucas Cranach the Elder and his workshop enjoyed an artistic fame far beyond the Saxon borders.

At that time arose one of the finest examples of early German Renaissance, which has been entirely preserved: Hartenfels Palace in Torgau, built by Konrad Krebs. There had evidently been a plan for a building with four wings around a square-shaped interior courtyard; but only two wings, with a large assembly hall and a two-storey chapel, the oldest Protestant palace chapel, were actually completed. The central point of artistic interest in the palace is the magnificent staircase outside the hall. The relationship to the staircase of Blois palace is obvious; this is not surprising, since the Saxon court maintained friendly relations with its builder, Francis I. The French influences, however, are worked out independently and merge with traditional Upper Saxon forms and Italian Renaissance ornamentation into one entity. Sculptured decoration characterizes all architecturally important segments of the building, in particular the numerous balconies, as well as the staircase. The ornamentation shows exquisite taste and is the purest expression of Renaissance. The scholarly humanist movement had aroused a feeling for Italian forms which were regarded mainly as the heritage of antiquity. But beside the Renaissance forms, Gothic reminiscences continued to be effective; the staircase in Torgau still exhibits verticalism and the tendency to sacrifice the wall to the skeletal framework of the building.

When German architecture was just about to reach the maturity of classical Renaissance,
 12 its development was abruptly broken off: the fury of the Thirty Years War raged over the

land. When the violence abated and peace was concluded in Münster, Westphalia, in 1648, Germany was a wasteland. Settlements were drained of their population, the economy was devastated, a seal had been set upon the political disintegration of the Empire. Once again it was only the princely sovereigns who had profited. They had become absolutist rulers. The two largest territorial states, the Electorates of Saxony and Brandenburg, were situated in the region of our Republic.

The country needed half a century to recover from the damage wrought by a war that had been waged under the banner of religious faith in defence of the interests of German and foreign princes. Whereas agriculture had to suffer for a long time from the consequences of the war, trade and commerce were quicker in recuperating. Important trade routes still transversed Saxony; Leipzig with its trade fair was a frequently visited meeting place for traders from east and west, from north and south. New branches of trade came into being. A luxury goods industry developed, with a view to the satisfaction of court requirements. After Johann Friedrich Boettger assisted by the natural scientist von Tschirnhausen had developed European porcelain, the first porcelain manufacture in Europe was installed at the Albrechtsburg in Meissen in 1710. The production of textiles and hardware was given particular encouragement by the sovereign, as considerable quantities were necessary for the equipment of the standing army. In Brandenburg and particularly in Berlin trade and commerce flourished with the aid of French religious refugees. There was a blossoming of art and science. An enlightened bourgeois philosophy found expression in many directions. In the year 1687 Christian Thomasius first lectured in German language at the University in Leipzig. In 1697 the University of Halle was founded, with Christian Wolff as one of its outstanding lecturers. In 1700 Gottfried Wilhelm Leibnitz founded the Academy of Sciences in Berlin. In 1685 Georg Friedrich Händel and Johann Sebastian Bach were born.

The power they had won induced the leading provincial princes to strive for further elevation of their status. The economic prosperity of their provinces provided them with the necessary material backing. August the Strong, Elector of Saxony, reached for the Polish crown; in 1697 he was elected King of Poland in divided elections. In 1701 the Elector Frederick III of Brandenburg was the first of his name to become King in Prussia.

An animated building activity developed in the residence towns of Potsdam-Berlin and Dresden. The princes of both provinces were seized by the contemporary passion for building, they were bitten by the "building bug". Regardless of cost – the means were squeezed out of the people with the aid of an artful taxation system – giant projects were launched. Architecture was a princely art, its works, like those of no other art, served the prestige of the state. Highly gifted architects were at work in both lands: Andreas Schlüter in Berlin and Matthes Daniel Pöppelmann in Dresden. They still belonged to the first generation of great German baroque architects, to the generation of those born about 1660, with Fischer von Erlach, Lukas von Hildebrandt, Jakob Prandtauer and Dientzenhofer the elder. Yet what a difference between the two! Schlüter was primarily a sculptor; in this he might be compared with Bernini or Michelangelo. Every part of his work breathes plastic strength. If one overlooks individual details which are one-dimensional in character, one senses in it all the power and weight, the seriousness of classical baroque perceptible in its presence. Schlüter was obliged to share his architectural responsibilities with others, he was unable to accomplish all that his genius had devised, undoubtedly he also lacked the necessary technical prerequisites, but the best part of the Arsenal and the old palace in Berlin may nevertheless be ascribed to his contribution. His statue of a horseman is the most magnificent of its kind since Gattamelata by Donatello and Verrocchio's Colleoni. In comparison with Schlüter, Pöppelmann already emerges, in the unburdened grace of his work as a master of rococo. He may best be compared with Lukas von Hildebrandt. Pöppelmann, who was also a master

of technical buildings, created architectural phantasies of exquisite grace. In the Zwinger he had been free to give full play to his creative genius, before French classicistic influences began to make themselves felt in Dresden. There seems to be no end to his inexhaustible wealth of fancies and ideas. Such architecture can only be described as festive; yet the general disposition is of geometrical clarity. This edifice was intended as a setting for the numerous festivities at the court of August the Strong. Things which were customarily improvised in wood, canvas and colour have here been endowed with permanence in stone. There are symbols of sovereign dignity everywhere: the royal monogram, sceptre and crown, the Polish eagle, the Saxon swords, the Anhalt wreath of rue. Atlas carrying the globe is meant as an allegory with the strong king, and Fama herself heralds his glory to the world. Yet this glory has faded; what remains is the work of Pöppelmann, the brilliant artist.

The people of those centuries dreamed architectural phantasies. One need only look at the Bible illustrations produced for sale to the general public. Events recede before powerful architecture, phantastic edifices such as were never built up to then and which dominate the picture. This general, popular artistic mood was the natural soil for generations of highly talented architects. It was as if all losses and omissions of the past were to be compensated at once.

Ever new creative forces were brought forth by the people. In Balthasar Permoser, Pöppelmann found a congenial collaborator. The master builder of the city council, George Bachr built the Protestant church of the Holy Virgin for the town. The goldsmith Dinglinger created its costly treasures. In addition there was a host of skilful craftsmen, decorators and garden architects. The language of forms came over to us from Italy and France, time and again artists came from that direction, and our artists travelled to these countries. The foreign forms however were remoulded, until they became entirely our own. The court church by the Roman Chiaveri is only conceivable upon German soil. It was shaped as much by our building tradition as by stimuli from Italy and France. Again the process was similar to that of the late Gothic period: all possibilities of style were thought out and brought to completion with the utmost consistency. Thus rococo existed in Dresden even before it was established as a European style. And when Sanssouci was built it was, in fact, something no longer new; despite its freshness and animation it was just a little antiquated. New elements were offered on the other hand, by those edifices which Knobelsdorff had been able to create uninfluenced: the State Opera in Berlin, the Colonnade and the Parole Hall of Sanssouci. The classicistic element was the modern and progressive trend of these works.

The arts were in abeyance under the second Prussian king. His entire concern was devoted to the army and the public treasury. Only his son Frederick II once more promoted architecture, and Potsdam became the residence proper. Under the influence of the French enlightenment, Sanssouci developed as a royal country seat. Amidst cultivated natural surroundings, it was reserved for the private inclinations of the king. The requirements of state prestige were met by the building of the New Palace. This was to give architectural expression to the importance of Prussia, which had acquired a European standing after the Silesian wars. The king showed no consideration for the population, which had been gravely afflicted by the war. His building plans promoted the prestige of absolutist power, which alone was decisive. Despite its size, this New Palace is lacking in monumental greatness, however Architecture as a princely art of the princes had exhausted its potentialities.

It was no longer architecture which inspired the artistic imagination of the people, but literature, poetry. In 1748 Friedrich Gottlieb Klopstock published the first three cantos of his "Messias". The first bourgeois tragedy appeared in 1755 – "Miss Sara Sampson" by Gotthold Ephraim Lessing.

Johann Gottfried Herder, Johann Wolfgang Goethe and Friedrich Schiller had already been born. And in the same year of the publication of Lessing's "Miss Sara Sampson", the treatise by Johann Joachim Winckelmann, "Reflections on the Imitation of Greek Works in Painting and Sculpture", appeared which was to become the programme of the classicist movement.

The first in Germany to have given architectural expression to the classicist idea in his works was Friedrich Wilhelm von Erdmannsdorf. In the palace of Wörlitz all reminiscences of baroque architecture have been overcome. Seeing it, one is involuntarily reminded of Winckelmann's words about "noble simplicity and quiet grandeur". The park laid out around the palace may also be traced back in its plans to Erdmannsdorf. It is an extensive landscape-garden in the English style. In a way the park represents a second current of contemporary thought, romanticism. Like the landscape park, this too had come to us from England.

Towards the end of the 18th century, increasing numbers of architects were influenced by Winckelmann's ideas. In Berlin, Carl Gotthard Langhans built the Brandenburg Gate. In this symbol of the German capital he provided the first example of Berlin's stern classicism. The most distinguished representatives of this Berlin classicism, whose influence rayed out over large parts of Germany, were Friedrich Gilly and Carl Friedrich Schinkel. Gilly, pupil of Erdmannsdorf and teacher of Schinkel, died at the early age of 28; very few of his works were preserved. His pupil's career coincided with the flowering of classicism; his works in Berlin established his fame. The spirit of classical antiquity appears to be embodied in them, as for instance in the New Guard House on Unter den Linden. The structure is clearly arranged; the simple, austere forms have their justification in their constructive purpose, and the proportions display a rare harmony. In the romantic mood Schinkel also created neo-Gothic edifices. He also erected purely functional buildings. He re-animated the art of brick building.

Apart from municipal buildings, great attention was devoted to the mansion. Architectural principles evolved in this domain provided the model for court architecture. Charlottenhof Palace in the park of Sanssouci is like a bourgeois country mansion; it shows none of the features characteristic of a palace in the old sense of the term.

The ideas of the French enlightenment among the German bourgeoisie were a foundation of classicism. Yet whereas the French bourgeoisie resorted to revolution, the best representatives of the German bourgeoisie, owing to social conditions economic disorganization and political disunity – were only able to express their indignation in art, chiefly in literature. The traditional bourgeois virtues were recalled, and the demand was again made that art should give expression to ethical values. There was a conscious rejection of the courtly art of the baroque and rococo periods. The model was provided by antiquity, to which Winckelmann had re-opened the way.

Romanticism, which developed alongside of classicism, is hard to locate in architecture. Yet its recollection of the past of its own nation had a great importance in the development of neo-Gothic architecture. Romanticism was also carried by the bourgeoisie, its progressive elements became particularly marked at the time of the wars of liberation.

The hopes of the people for national unification and social improvement, which re-awakened in 1813 were disappointed. The oppression of the princes increased. Yet the more it increased, the stronger became the opposition. Those were the most fruitful years of Berlin classicism. About 1840, a large section of Prussian bourgeoisie were in it, and it thus formed the vanguard of the entire German middle class. When the revolution of 1848 proved a failure through betrayal by the upper bourgeoisie and indecisiveness

on the part of the middle class, the fire of revolution which once again had seized hold of parts of the bourgeoisie died down and with it the creative power of classicism. The further development of capitalism excluded a comprehensive architectural style. There were some architects of importance, but their work remained isolated examples. The great majority of architects fell into eclecticism. Classicism and neo-Gothic had already sought inspiration in the past; now followed the "neo" styles in rapid sequence, with their pompous imitations of outdated architectural forms. The exaggerated individualism of bourgeois architecture, with its ostentatious show façades, destroyed the profile of many an ancient German town.

Jugendstil (about 1900), New Objectivity and the Dessau "Bauhaus" were attempts to find a way out of the stylelessness which itself had become a style. Even though they achieved some things that were positive, they were unable to lead to a genuine solution, since social conditions remained unchanged.

When the night of fascism came to an end in 1945 and a new social order was established in our part of Germany, the foundations were laid for a new architecture with a new social content. Its primary task consisted in the fulfilment of the constantly growing requirements of our population. It thus reflects our socialist reconstruction. In the same way that all other good artistic traditions are fostered in our Republic, the way was cleared towards a creative continuation of the national cultural heritage in architecture. The recollection of the abundant wealth of forms possessed by our people has gained great significance in the controversy with constructivism and cosmopolitanism.

The first groping attempts were followed by quite a few workable solutions. In towns with a historic aspect, architects chose historic architectural forms in reconstructing them. Baroque forms appear in the Old Market in Dresden; the gable ornamentation of North German brick Gothic continues to live in the new buildings of Rostock. In the Stalinallee in Berlin, which has become the symbol of peaceful construction, the building traditions of Berlin are being continued upon a new level.

New residential areas and new towns have become an expression of our socialist life. Not palaces and churches are now the dominant factors, but industrial plants, the places where our people work, and cultural buildings. The ensemble constitutes the main element of urban building.

The Buchenwald Monument upon the Ettersberg near Weimar is both an admonition and a pledge. An edifice has arisen upon the grounds of the former concentration camp, which expresses basic ideas of our society: the combat against fascism, the international solidarity of the working class, and confidence in the ultimate triumph of progress over reaction. Architecture, sculpture and horticulture impressively merge into an artistic whole, such as has not been created upon German soil since baroque.

In tireless endeavour, generations have shaped the face of our native land; in a constant struggle with nature, they have formed the landscape. Buildings endowed it with characteristic traits. Upon rocky foundations they strive upward, crowning a hill, and they give accents to plains. They dominate a square a street, an entire urban panorama. They are works of human effort, but beyond their purely practical value, beyond the purpose they are intended to serve, they are the embodiment of an intellectual and spiritual attitude and of an artistic feeling. They are symbols of towns and country, they are mirrors of national life. The change in building objects alone presents a picture of history. Themselves witnesses of historic events, they keep alive their memory in living generations.

The buildings erected during all these past epochs were magnificent, but they were always built for the ruling few. Those who created them, those who paid for them with
16 their sweat and not infrequently with their blood, had to live in miserable shacks. Build-

ings for those who build, decent human dwellings for all, – these are things which are only becoming possible under socialism.

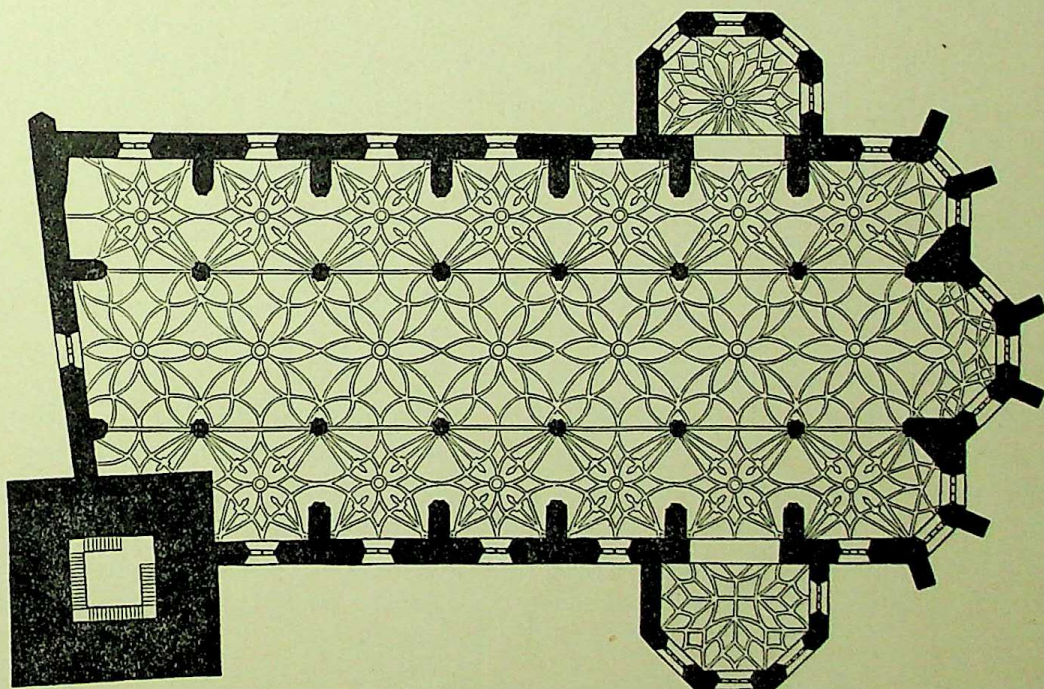
Time and again wars have consumed monuments of the past, creating gaps that can hardly be closed. The wounds inflicted by the last war, have not healed; the work to repair the damage is still going on. This work, however, will only have been of use, if peace can be preserved. The choice between destruction or construction lies with us, we hold destiny in our own hands. Let us take advantage of the opportunity, our children will be grateful.

Thus, these monuments of the past are projected into our existence, and form a part of our present. May this book help all those who travel through our land to widen their appreciation of the beauty of its monuments; may it make them aware of the treasures concealed off the beaten track. Its intention is to encourage our guests to return, to enjoy new experiences and to keep alive the memory of things already seen.



A The municipal parish church has three naves, which end in parallel polygons. The simple outside encloses spacious dimensions of a harmonious interior that extends freely in all directions and is yet clearly defined. The abutments are drawn inwards; an inside gallery which goes all the way around is adapted to their shape. The pillars of the main aisle, set in the interior, are octagonal with concavely curved sides, passing without capitals into the vault. The ribs are arranged in "spiral succession", that is, their projection to the level of the cross section also proceeds in curves, comprising the vault, which is without an arcaded arch, into one whole. The foundation stone was laid in 1499. The vault was completed in 1520, and building work was finally concluded five years later. Peter von Pirna and Jakob von Schweinfurth are named as the principal architects. The pulpit dates from 1516; it is a work by Franz Maidburg, who also created the reliefs of the gallery balustrade from 1520-1522. The font was worked by Hans Witten around 1515, presumably for the present court church in Karl-Marx-Stadt; it was brought to St. Anne's in 1556. In 1521, the mountain altar, a late Gothic carved altar, was installed. The four painted panels on the back, depict the legend of the silver discoveries in Annaberg and the work of the pitmen. The master of the realistic presentations of the miners' life is the Upper Saxon painter Hans Hesse.

Hentschel, W., *Die St. Annenkirche zu Annaberg*. Berlin 1950. The same, *Sächsische Plastik um 1500*. Dresden 1926. The same, Hans Witten. *Der Meister H. W.* 1938. Lange, W., *Die Annenkirche zu Annaberg*. Berlin 1954.



Bautzen · "ALTE WASSERKUNST"
Built by Wenzel Röhrscheidt in 1558 after a fire. This pump station also formed part of the town fortification. With its imposing silhouette it has become a symbol of the town.

Gurlitt, C., *Bautzen (Stadt)*. Dresden 1909. (Beschreibende Darstellung der älteren Bau- und Kunstdenkmäler des Königreiches Sachsen, Heft 33).

Berlin · THE ARSENAL

The former Arsenal was begun in 1695 by Nering; after his death it was continued by Grünberg and Schlüter and completed by Jean de Bodt in 1706. The building served as an arsenal. Its reconstruction after the grave damage in the Second World War confronted those responsible for the preservation of monuments with a complicated task; the building was endangered by its walls, weakened by fire, and the bad building ground. A concrete frame had to be fitted into the edifice to prop the outer walls with their ornamental sculptures and to hold the roof and the intermediate stories. After the completion of repair work, the Museum of German History was installed there. The Arsenal is a building with four wings and an interior courtyard; it owes its particulier character to the sculptures, which indicate the former function of the building as an arsenal. The sculptures on the coping stones of doors and windows, the parade helmets, Medusa heads and the 21 masks of the dying warriors are the work of Andreas Schlüter. The latter in particular, which are in the interior courtyard, belong to the best examples of German baroque sculpture. In their powerful expression they reflect a profound humanism, which reveres the human being even in the defeated adversary. In their vivid representation they are a protest against war.

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Benkard, E., Andreas Schlüter. 1925.

Berlin · HUMBOLDT UNIVERSITY

Humboldt University was built as a palais for prince Henry by Johann Boumann from 1748 to 1753. In 1810, the building became the seat of the university of Berlin. The heavy damage incurred during the Second World War has meanwhile been almost completely repaired. Apart from the Arsenal and the State Opera, the university belongs to the great baroque architectural group at the eastern end of Unter den Linden, which forms one of the most beautiful and characteristic ensembles of urban building in Germany. Its restoration marks the revival of the representative "Linden-Forum" in its old shape. The historical neighboured buildings are planned to be reconstructed in their original beauty.

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Berlin · THE STATE OPERA

This building, rectangular in its original conception with a vestibule supported by Corinthian pillars, already points the way to classicism in its simple clarity of form. The block of the building has smooth surfaces enlivened only by the window mouldings. The opera was built between 1741 and 1743, from drawings by Georg Wenzeslaus von Knobelsdorff. Various subsequent alterations were abandoned in favour of the original when the ruined opera was restored after World War II. At the same time it was equipped with up-to-date technical theatre devices. Historic forms of ornamentation were retained in the interior decoration.

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Fetting, H., Die Geschichte der deutschen Staatsoper, Berlin 1955.

Berlin · BRANDENBURG GATE

The five-yoked gateway winged by two buildings is the first major construction in the austere classicistic style of Berlin. Carl Gotthard Langhans built it from 1788-1791. The Quadriga by Gottfried Schadow was set up in 1794. Both Gate and Quadriga were badly damaged during the Second World War. Both have been rebuilt, and remain the symbol of the German capital.

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Hinrichs, Carl Gotthard Langhans, 1909. Schmitz, Berliner Baumeister vom Ausgang des 18. Jahrhunderts, 1925. Mackowsky, H., Die Bildwerke Gottfried Schadows, 1951.

Berlin · THE NEW GUARD HOUSE

page 138 The spirit of antiquity appears to have reawakened in the simple severe lines of this building. The proportions display choice harmony. The New Guard House was built from 1816–1818 by Karl Friedrich Schinkel. Here too the war damage has been repaired. Today this former guard house is a memorial to the victims of fascism and militarism.

Grisebach, A., Karl Friedrich Schinkel, 1924. Lorck, C. v., Karl Friedrich Schinkel, 1939.

Berlin · THE TOWN HALL

page 139 The mediaeval Town Hall was pulled down in 1860, and replaced by a neo-Gothic building by Waesemann in the years 1861–1869. Although the exterior was rebuilt in its historic form after the building was damaged in the war, the interior was adapted to the requirements of our day.

Meinhardt, F., Wiederherstellung des Berliner Rathauses, in „Deutsche Architektur“, 7/1958, Heft 3, S. 148–152.

Berlin · STALINALLEE

page 145 The reconstruction of Berlin was begun in 1952. Stalinallee, the first socialist street in Germany, became the symbol of peaceful construction in the German Democratic Republic. The architects Henselmann, Hopp and Paulik are in the main responsible for its architectural planning.

Berlin · DYNAMO SPORTHALLE

page 142 This indoor stadium was built within the scope of the construction programme of the German capital. It was erected as a part of a large-scale project for an athletic forum. The bronze sculpture of a discus thrower in its foyer was created by Waldemar Grzimek in 1957.

Buchenwald · NATIONAL MEMORIAL

page 148 The National Memorial on the grounds of the former concentration camp on the Ettersberg near Weimar was built from summer 1954 to September 12th, 1958. The architectural planning was done by a collective composed of L. Deiters, H. Grotewohl, H. Kützel, H. Matthes, H. Namslauer and K. Tausendschön. The sculptures are the work of Fritz Cremer, Waldemar Grzimek, René Graetz and Hans Kies. – The significance of this monument is threefold. It is intended to recall the atrocities that were committed. It is the last repose of 56,000 people from 18 nations, and their monument. And it tells of the struggle of the prisoners, the victory against fascism, and the liberation. In impressive reliefs the “sepulchral colonnade” brings the story of the camp to life. Scenes are called to mind which describe the inhuman conditions under which prisoners had to suffer and under which they finally conducted their victorious struggle. The “Street of Nations” connects the three circular graves. A high wall follows the outline of these vast mass graves, thus enclosing abodes of grief and commemoration. From the largest of them the path continues in a straight axis to the bell tower with the group sculpture by Cremer, from the night of fascist barbarity to victory and liberation. The iron voice of the bell calls out the vow of Buchenwald: “The annihilation of Nazism, branch and root, is our oath. The construction of a new world of peace and freedom is our goal.”

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Buchenwald. Studien von Fritz Cremer. Berlin 1959. Das Buchenwald-Denkmal. Veröffentlichung der Deutschen Akademie der Künste. Einleitung von Heinz Lüdecke. Fotos von Günther Beyer. Kritisch gewürdigt von Eberhardt Bartke und Ullrich Kuhirt. Dresden 1960.

Chorin · CISTERCIAN MONASTERY

Founded in 1258 on the island of Pehlitz in the Parstein Lake, and transferred to the Lake of Chorin in 1273. The east and west wings of the reclusion have been almost completely preserved; in addition there are several auxiliary buildings. The church inaugurated in 1334 was a vaulted basilica with three naves, transept, polygonal choir, straight and two-storied transept chapels and a west gallery. It is one of the most beautiful examples of early Gothic in the March district; its western façade is particularly famous.

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Theodor Fontane, „Wanderungen durch die Mark“, Teil 3, Havelland. Berlin 1905. Dormeyer, C., Zisterzienserkloster Chorin, Berlin 1939. Prange, G., Das Kloster Chorin, Berlin 1954. I. A. Schmoll gen. Eisenwerth, Das Kloster Chorin und die askanische Architektur. Berlin 1961.

Dessau · BAUHAUS

The state college of architecture (Staatliches Bauhaus) was founded by Walter Gropius in Weimar in 1919. In 1925 it was transferred to Dessau as the “College of Architecture and Planning”. The main object of this institution was “thorough handicraft in productive workshops, closely linked with an exact study of the elements of form and their laws of construction”. The building of the ‘Bauhaus’ in Dessau was created by Walter Gropius.

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“Bauhausbücher”. Seit 1925. Gropius, W., Architektur. Frankfurt/Main – Hamburg 1956.

Doberan · CISTERCIAN CHURCH

This is a three-nave vaulted basilica with polygonal choir, gallery and chapel cincture. The transept is veiled by arcades in the interior. The disposition does not follow the usual Cistercian plan, but is related to the church of St. Mary in Lübeck and the cathedral in Schwerin. Cistercian building traditions are only perceptible in the propping of the vault by means of consoles, and in the absence of spires and flying buttresses. The Gothic church building was erected in place of an older one dedicated in 1232; it was completed in 1368. The church still possesses a great deal of lavish mediaeval decoration, which belongs to the most important liturgical relics. The choir pews, the side-piece of which shows a lay brother rejecting the devil, dates from around 1280.

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Gräbke, H. A., Kloster Doberan. Berlin 1948. Lorenz, A. F., Doberan. Berlin 1958. Gloede, G., Das Doberaner Münster. Berlin 1960.

Dresden · CATHOLIC COURT CHURCH

Its imposing outline made this church a characteristic part of the profile of Dresden. It is a basilican church with a main aisle, choir gallery and front spire. The high middle aisle is attended on either side by a narrow inner aisle with a gallery and a wider outer nave. Gaetano Chiaveri built the church from 1738–1746, in late Roman baroque style. In the general projection however, he was unable to evade the influence of German architectural tradition, this becomes clearly evident in the one-spired façade. The statues adorning the church are by Lorenzo Mattielli. On February 13th and 14th, 1945 the church was burnt out. Most of it has been rebuilt.

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Freckmann, K., Die Hofkirche zu Dresden. 1929. Hempel, E., Gaetano Chiaveri, der Architekt der Katholischen Hofkirche zu Dresden. Dresden 1955. The same, Die Katholische Hofkirche zu Dresden. Berlin 1955.

Dresden · THE “ZWINGER”

This building received its name dungeon, because it had been set up on the site of the former dungeon between the outer and the inner circular walls of the castle. It was created as a

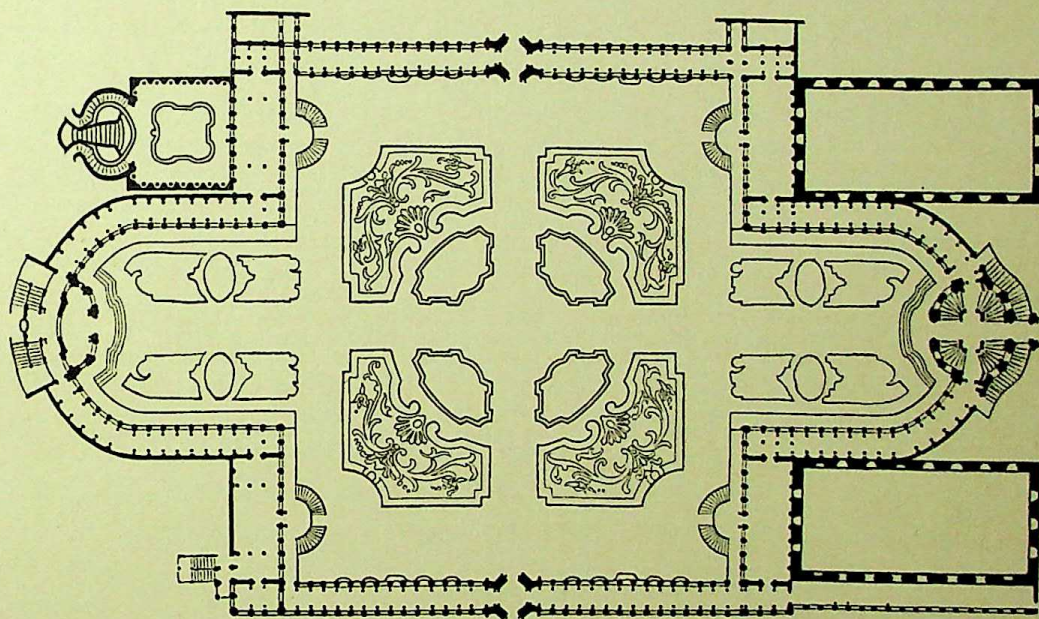
CC-0. In Public Domain. UP State Museum, Hazratganj. Lucknow

page 103 monumental frame for the festivities of the court by Matthes Daniel Pöppelmann, between 1711 and 1722. The building itself is like a fête in stone. It is Pöppelmann's master piece and at the same time one of the finest and most original examples of German baroque. Pöppelmann was assisted by a brilliant collaborator, the sculptor Balthasar Permoser. Only three sides of the original project were completed; the fourth was subsequently occupied by the Semper Gallery. The horizontal projection is approximately square-shaped, but has semi-circular wings curving out north and south. There are pavilions in their vertex. Adjacent to the wings are longer pavilions with platform approaches. The third side is formed by a gallery (Orangerie), with the Coronary Gate in the centre. Outside the court, at the northern corner, is the Nymph Pool with its cascade, its grottoes and its sculpture.

The February days of 1945 also ruined the "Zwinger". Today its reconstruction is completed. The gallery wing contains the porcelain and tin collections of the Dresden Museums; the pavilion, for instance the mathematics and physics pavilion, also serve as museums.

Sponsel, *Der Zwinger, die Hoffeste und der Schloßbauplan zu Dresden*. 1910. Ermisch, H. G., *Der Zwinger zu Dresden*, 1952, Döring, B. A., Matthes Daniel Pöppelmann. 1930. Michalski, E., Balthasar Permoser. 1927. Löffler, F., *Der Zwinger. Ein Denkmal des Dresdener Barock*. Dresden 1957.

Horizontal projection from the drawing of Pöppelmann.



Moritzburg near Dresden · THE PALACE

page 52 The former hunting lodge owes its present appearance to plans of Pöppelmann. The supervision of the building, however, was in the hands of the Frenchman Zacharias Longuelune. An older mansion from the 16th century a simple rectangular building with a circular wall and round corner tower, it was successfully rebuilt during the years 1723-1736. The circular wall was pulled down, and the central building enlarged and connected with the round towers by wing buildings. Terraces and platforms were built around the palace. The effect of the building is mainly due to the attractive grouping of the parts and its position in the middle of the lake. Moritzburg Palace is a museum of baroque today.

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Bachmann, W., *Moritzburg*, Berlin 1947. Rudloff-Hille, G., *Das Barockmuseum Moritzburg*, Dresden 1953. 23

Pillnitz near Dresden · THE PALACE

In 1720 August the Strong had the Water Palais built as a "Red Indian chateau", by his two architects Pöppelmann and Longuelune. It was conceived as a symmetrical repetition of the Mountain Palais. Pillnitz Palace offers an attractive example of the "Chinoiserie" so popular since the beginning of the 18th century. With its serene, playfully elegant forms, it is one of the earliest reminders of German rococo. A cultivated English park is a part of the palace. Today paintings from the Dresden Art Gallery are exhibited at Pillnitz.

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Löffler, F., Schloß und Park Pillnitz. Dresden 1951.

Eisenach · THE WARTBURG

The castle, mentioned for the first time in 1180, has a great historic significance. The main building and hall, the mansion of the landgrave, form the architectural core of the building; it is also the best preserved example of this kind of architecture in Germany. The horizontal projection is a regular rectangle. Three main floors arise above a basement. Towards the court-side, the actual front of the building, it opens out into arcades. The interior is rich in beautiful detail. The landgrave's mansion was built between 1180 and 1200. The prefecture was probably built during the restoration of the castle under Elector Frederic the Wise. The Nuremberg balcony was transported during the 19th century from a patrician mansion in Nuremberg. The frescos by Moritz von Schwind date from the years 1854/55; restoration work was carried out during that period. They depict scenes from the history of the castle, such as its legendary founding and christening, and the Rose Miracle of St. Elisabeth. – The Wartburg is connected as no other edifice with the history of our people. It is said to have been the scene of the legendary contest of bards. Luther concealed himself there after the Diet of Worms, and it was there that he translated the New Testament. At this castle German students celebrated their Wartburg Festival in 1817 in token of their struggle for national unity and against princely reaction. In 1952 the Wartburg, which has become a symbol of the striving for German unity, was declared a National Monument. Extensive repair work has been done since. The landgrave's mansion has recovered its original appearance, the suite of Elisabeth's rooms has been saved from the danger of caving in, the Reformation rooms are once more a dignified memorial, and Schwind's frescoes were protected against decay.

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Voss, G., Die Wartburg, 1925. Gabelentz, H. v. d., Die Wartburg. 1941³.

Erfurt · CATHEDRAL AND SEVERUS CHURCH

Seen from the east, these two churches form one of the finest groups of buildings in Germany. The Cathedral is said to have been founded in 741. A new building was erected after 1154; the choir was enlarged from 1349–1370, and the transformation of the main aisle into a hall was begun in 1455. The Gothic hall choir necessitated an artificial enlargement of the flat top of the hill by means of terraces upon powerful open arches. At the same time the monumental stairway was built. In the transformation of the hall, the enlargement of the main aisle was only possible in the naves. To the great disadvantage of the general effect, these were made broader than the middle aisle. The Severus Church was built during the last quarter of the 13th century, as a five-apsed hall church. The group of its three east spires was set up in the 14th century.

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Hanftmann, B., Zur Baugeschichte der Stiftskirche Beatae Mariae Virginis und der Severikirche in Erfurt. Erfurt 1914. Passarge, W., Der Dom und die Severikirche zu Erfurt. Burg b. M. 1926. Kunze, H., Erfurt. Berlin 1928. Mertens, K., Der Dom zu Erfurt. Berlin 1955. The same, Die St. Severikirche zu Erfurt. Berlin 1957.

Freiberg/Saxony · THE CATHEDRAL

Remains of the walls and results of an excavation present a picture of the appearance of the church, which dates from around 1200. The analogy with the monastery in Wechselburg, hitherto assumed and passed on by literary accounts, does not exist in fact. The present Cathedral was begun after a fire in 1484 and completed in 1501. It is a late Gothic hall church with three naves of equal breadth. Pillars without springers support a reticular vault, which no longer has any intersection arches. Buttresses are drawn inwards; for the first time a gallery is built between them in the Upper Saxon style. – The Golden Portal is the most important relic of Norman church architecture; it dates from around 1230–1235, and owes its name to the original gilding of certain parts. Recent investigations assure us of the entire polychromy. This jamb portal is one of the richest examples of Norman architecture in Germany, it is closely analogous to the sculpture of Bamberg. An extensive ecclesiastical history is related by more than 50 figures. The ideas expressed include those of Mariolatry and the Last Judgment. – The Tulip Pulpit was created around 1510 by Hans Witten; its subject is the old legend about the origin of silver mining in the Erzgebirge. In its fanciful forms this pulpit is one of the most magnificent achievements of Upper Saxon sculpture around 1500. The Miner's Pulpit was donated in 1638; it is a work of the German renaissance. – The choir and transept of the church were transformed into a royal crypt in the middle of the 16th century. Its most important work is the monumental tomb of Moritz von Sachsen, set up from 1558–1563 by German, Italian and Flemish artists.

Hentschel, W., *Der Dom zu Freiberg*. Berlin 1944. Lange, W., *Der Dom zu Freiberg*, Berlin 1953. *Die goldene Pforte zu Freiberg*. Mit einem Geleitwort von H. Küas. 1943. Hentschel, W., Hans Witten. *Der Meister H. W.* 1938. The same, *Die Goldene Pforte*. Dresden 1954. The same, *Sächsische Plastik um 1500*. Dresden 1926.

Freyburg (Unstrut) · NEUENBURG

Next to the Wartburg, the Neuenburg used to be the strongest and most resplendent castle in Thuringia. Construction was started in 1062, and completed in 1090. The double chapel built in the years 1217–1227 is an architectural gem, belonging to the best examples of Hohenstaufen art. The ground floor was intended as a place of worship for the servants; its lines are comparatively simple. The splendid upper floor with its beautiful capitals was reserved for the master and his retainers. The edged arches on this floor seem to indicate Moorish influences. In contrast to other double chapels, this had only a very small opening between the two floors. After repairs made in 1950–1955, the main part of the castle was transformed into a museum.

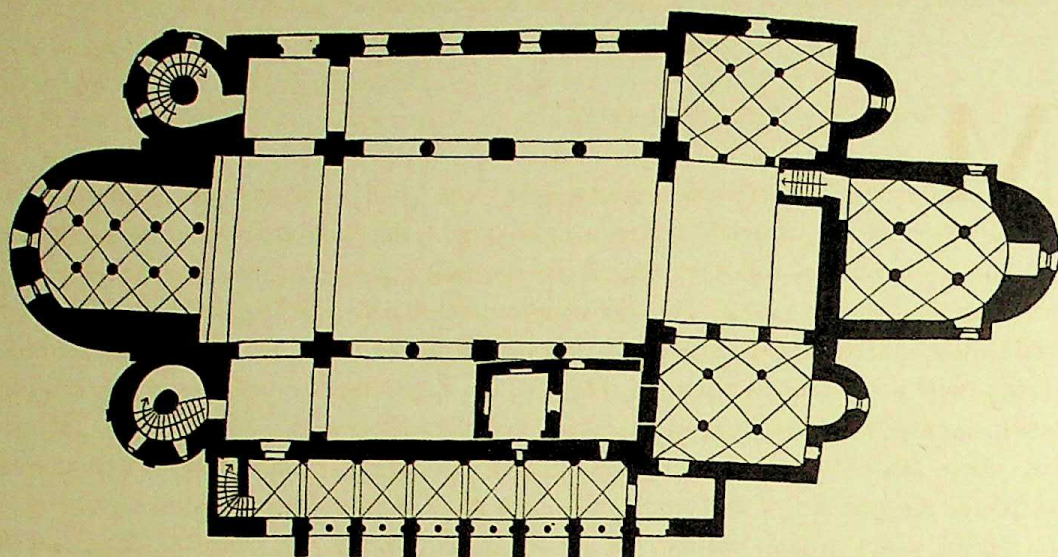
Wäscher, H., *Die Baugeschichte der Neuenburg bei Freyburg a. d. Unstrut*. Schriftenreihe der Staatlichen Galerie Moritzburg in Halle, Heft 4, 1955. Schürer, O., *Romanische Doppelkapellen*. Marburg 1929.

Gernrode · COLLEGIATE CHURCH

The former convent church of St. Cyriacus, founded in 961 by the Margrave Gero, is a flat-roofed basilica with a three-nave eastern crypt, a through transept with apses, and main aisle galleries. Originally it had terminated in a gallery wing between two round spires. During the first half of the 12th century, a second choir with a crypt was built between the spires. The distribution of space, the partitioning of the main aisle walls by the arcades of the naves and the galleries, is extremely cultivated. Byzantine influence is certain. The holy tomb with outer room and sepulchre is unique of its kind. The outer walls are lavishly adorned with figure reliefs, plant and animal ornamentation;

the imagery refers to the resurrection of Christ. The holy tomb may date from around 1100.

Grote, L., *Die Stiftskirche in Gernrode, Burg bei Magdeburg* 1932. Beenken, H., *Ornamentale Skulpturen des Heiligen Grabes in der Stiftskirche zu Gernrode*, *Jahrbuch der Preussischen Kunstsammlungen*, Berlin 44 (1923), S. 1-25.



Halberstadt · THE CATHEDRAL

This Gothic Cathedral is a cross-shaped, vaulted basilica with a choir gallery, vertical chapel and double spire façade. It is one of the finest and purest examples of German Gothic cathedrals. Building investigations and excavations conducted in the course of restoration work following serious damage inflicted in the war, provided an exact idea of the earlier Carolingian and Othonian buildings. The original building had a square-built nave with a false transept and three-cell shrine. To the west there was a baptismal church, which after 850 merged with a west wing of the cathedral. Before it was dedicated in 859, the cathedral received a more generous choir with an ambulatory and a cross-shaped outer crypt with a burial cell. After 965 a new building was erected, with a west transept and a west choir flanked by spires. An episcopal chapel was situated at the north end of the transept. The new Gothic building was begun around 1230. Work on it was continued throughout the whole Middle Ages, and the final consecration did not take place until 1491. The damage done in 1945 by 12 direct hits has now been repaired.

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Doering, O., *Die Kirchen von Halberstadt*. Augsburg 1927. Giesau, H., *Der Dom zu Halberstadt*. Burg b.M. 1939. Niebelschütz, E. v., *Der Dom zu Halberstadt*. Berlin 1944.

Halberstadt · CHURCH OF THE HOLY VIRGIN

The exterior of this church is a particularly beautiful example of a classical Norman group architecture. The construction of this cross-shaped, flat roofed basilica with small side choirs and pairs of spires to the east and west, was begun in the middle of the 12th century. After serious bomb damage the church has now been restored. The choir screens separate the intersection from the cross bars. Apostles are seated beside Christ and Mary, under arcades. The stucco bas-reliefs date from the end of the 12th century; they show the influence of Byzantine miniatures. They are closely linked with the sculptures of reliquaries. The head of St. Andrew clearly reflects the change which had taken place

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in Norman sculpture towards the end of the century. The face, which in older figures appears only externally moulded, is now infused with inner life and has a spiritual expression.

Doering, O., *Die Kirchen von Halberstadt*. Augsburg 1927. Goldschmidt, A., *Die Stilentwicklung der romanischen Skulptur in Sachsen*. *Jahrbuch der Preußischen Kunstsammlungen Berlin* 21 (1900), S. 225ff. Beenken, H., *Schreine und Schranken*. *Jahrbuch für Kunstwissenschaft* 1926, S. 65-128.

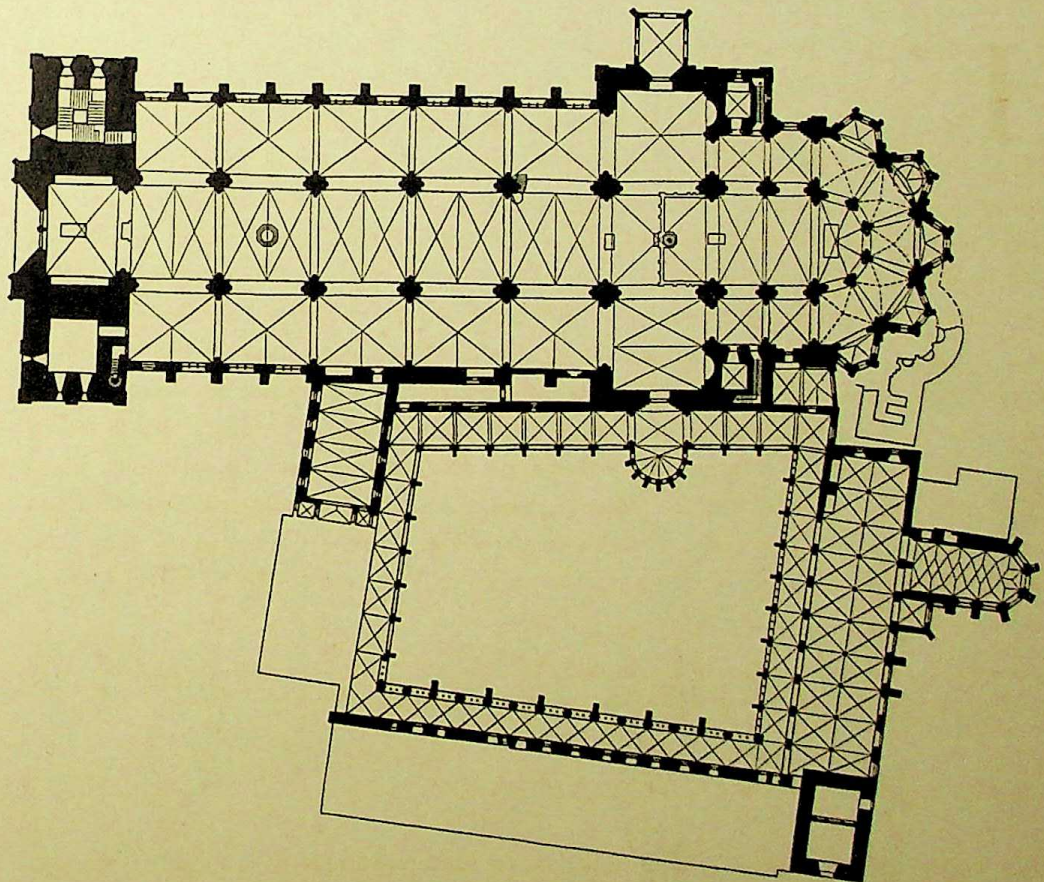
Magdeburg · THE CATHEDRAL

On the site of the present cathedral, Otho I had founded a convent in 937. The construction of the church was begun in 955; upon the foundation of the archbishopric in 968 it became an episcopal church. Its horizontal projection has been preserved by excavations. After a fire in 1207, the construction of new building was begun in 1209. The choir was completed in 1231. The consecration took place in 1363, but the westerly spires were not finished until 1520. This was the first cathedral in Germany to be built on a Gothic plan. This original plan was transformed gradually in the course of construction. During the first building period, to which the choir ambulatory with its chapels belongs, the capitals of the ambulatory were also created. They are among the most beautiful works of late Norman capital sculpture. During the second building period from 1220-1225, a Cistercian master who had come to Magdeburg by way of Maulbronn

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and Walkenried built the gallery above the choir ambulatory the so-called episcopal ambulatory. A new change in the plan followed during the construction of the main aisle. The arcades were made twice as wide, the high nave wall was built in two sections, in accordance with the German reduced Gothic style. The cathedral is a three-nave, cross-shaped vaulted basilica with a choir ambulatory, galleries above it and chapel

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cornice, two rudimentary spires on the easterly side of the transept, and a double spire façade. Despite the extended building period and various changes of plan, it shows the utmost harmony and uniformity. Its gravity and its grandeur make it one of the most impressive examples of German architecture. The damage inflicted by the war upon Magdeburg Cathedral has been repaired. It is being used again for ecclesiastical purposes. — The cathedral contains numerous sculptures of great value. The bronze plaque on the tomb of Archbishop Frederick von Wettin was created after 1152. The figure emerges from the background in powerful relief, and the severe lines of the face are idealized and stylized. This work cast in Magdeburg is a model of classical Norman sculpture. The Wise and the Foolish Virgins of the Paradise Portal date from around 1250. The realistic style is particularly surprising in the Foolish Virgins. Distress is expressed in face and gesture with the utmost fidelity to life. The Monument of Magdeburg was created by Ernst Barlach for the round apse of the northerly transept. The artist himself described it thus: "Three warriors rise from a burial ground, surrounding the tall cross indicating the grave of those who died before them, in the attitude of men determined to assert themselves. In the middle, standing erect although wounded in the head, heroically facing death, the youthful leader; to his right, already closer to the realm of death, the older reservist, and to his left the boyish novice to this world of horrors, equal to his ordeal despite his timidity and inexperience; the storm of the fight has half flung up the skeleton of a soldier; his steel helmet covers a head with sunken flesh, and on either side of him two comrades of the standing soldiers who have been driven through every stage of horror and are closer to death than to life".

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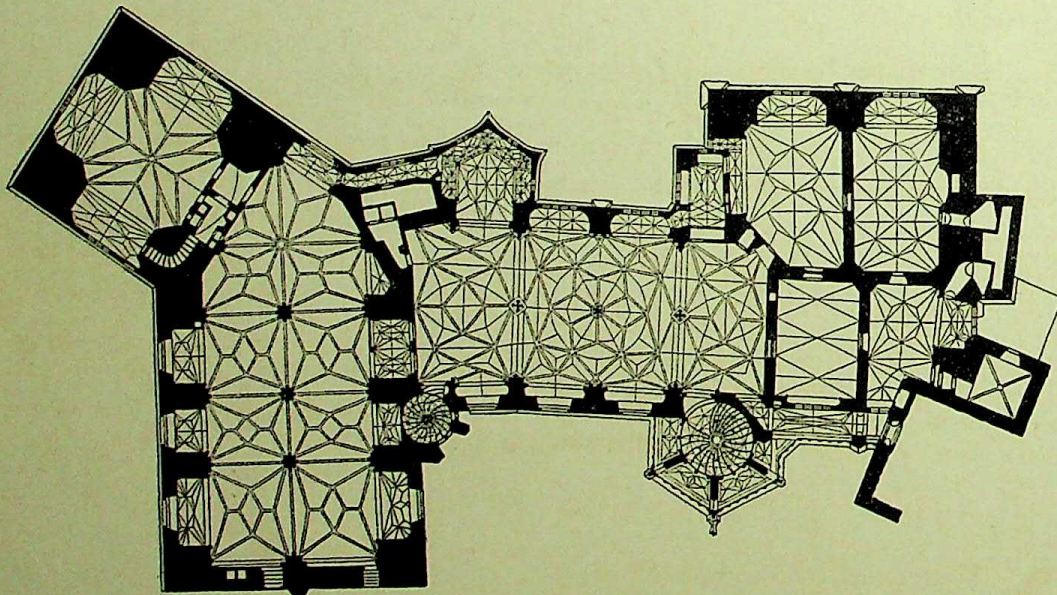
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Giesau, H., *Der Dom zu Magdeburg*. Burg b. M. 1924. Greischel, W., *Der Magdeburger Dom*. Berlin 1929. Niebelschütz, E. v., *Der Magdeburger Dom*. Berlin 1944. Mrusek, H.-J., *Magdeburg*. Leipzig 1959.

Meissen · CATHEDRAL AND ALBRECHTSBURG

Henry I founded the castle in 929 as a basis for the Slavonic wars. In 968 his son Otho I founded the episcopate of Meissen. The present Cathedral was begun in the middle of

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the 13th century as a cross-shaped vaulted basilica. Around 1300 the project was changed and the main aisle was continued as a hall. The final work on the construction of the cathedral was carried out under the direction of Arnold von Westfalen in the seventies of the 15th century, when the large window story of the west façade was built. The building remained unfinished, without west spires. These two spires were only completed

at the beginning of our century. The Albrechtsburg was built by Arnold von Westfalen from 1471-1485. It is one of the most important secular buildings of the late Gothic period, a monument of the transition from the castle to the palace. The horizontal projection is irregular, corresponding to the site, but the distribution of space proceeded in accordance with a uniform plan. The rooms on each of the four floors are on the same level; the even arrangement of floors may be also guessed from the façade. Large curtain arched windows and an open winding approach take away any warlike effect. The functions of defence have been replaced by the requirements of princely living and sovereign prestige. After its changing fate – it had served for a while as a storehouse and subsequently as a centre for the manufacture of Meissen porcelain – the Albrechtsburg is today used as a museum.

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Hentschel, W., Dom und Schloß Meißen. Berlin 1944. Lemper, E.-H., Der Dom zu Meißen. Berlin 1955. Mrusek, H.-J., Meißen. Dresden 1957.

Merseburg · THE CATHEDRAL

The first building, dating from 1015, is still preserved in its foundations; it is a two choir, cross-shaped basilica in the clustered style, with a pair of spires on each choir. With St. Michael's in Hildesheim, it is one of the earliest examples of Norman architecture in Germany. In 1230 the central spire was demolished. After that the choir and transept were provided with groined vaulting, the west choir was pulled down, and the west spires became front spires. During the years 1504-1517, the main aisle was transformed into a hall with a reticulated vault. The bronze plaque on the tomb of Rudolf von Schwaben is one of the most precious examples of early German sculpture. The figure is rendered in very flat relief, with only the head emerging markedly. The eyes and the jewel in the crown were put in with molten glass. The plaque was made shortly after Rudolf's death in 1080, which dates it as the oldest preserved example of a bronze sepulchral plate.

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Deckert, H., Dom und Schloß zu Merseburg. Burg b. M. 1935. Mrusek, H.-J., Merseburg. Leipzig 1961.

Mosigkau · THE PALACE

This Palace has three wings. The central projections are particularly noteworthy for their Ionian pillars and figurative ornaments. The art gallery is the most interesting of the inner rooms. The paintings, mainly works by Dutch masters of the 17th and 18th centuries, still hang where they were originally placed. The Palace was built from 1752 to 1857, presumably from plans by Knobelsdorff. An attractive baroque park belongs to it.

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Kleiner Kunstführer Land Sachsen-Anhalt, H. 1. (contains: W. Pflug, Schloß Mosigkau. H. Schmidt, Der Pflanzenschmuck des Schloßparkes. J. Harksen, Die Gemäldegalerie Schloß Mosigkau.) Pflug, W., Festliches Mosigkau 1753-1953. Festschrift zur 200-Jahr-Feier des Schlosses Mosigkau. Dessau 1953. Kleiner Führer durch das Staatliche Museum Schloß Mosigkau. Dessau-Mosigkau 1959.

Naumburg · THE CATHEDRAL

Naumburg Cathedral is a cross-shaped vaulted basilica with a double choir, east crypt and two pairs of spires, one east and one west. It was preceded by an early Norman building. The construction of the new building was begun around 1200, starting with the east sections. The main aisle was built during the second quarter of the 13th century, in the transition style. This was followed by the west choir, an example of pure early Gothic architecture, built about 1249. The present east choir with a pillar standing

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in the middle axis of the polygon, which is characteristic only of late Gothic architecture, replaced the late Norman choir after 1300. The west spires may be traced back to the example of Bamberg and thus to the Cathedral of Laon. The southern west spire was only completed after 1894. The fame of Naumburg Cathedral has always been based upon its sculptures, the reliefs of the westerly rood-loft gallery, the statues of the donors in the west choir, and the ornamentation of the capitals and coping-stones. The statues of the donors are life-size idealized figures of former benefactors of the episcopate of Naumburg. Like the glasspaintings of the choir windows they form part of a comprehensive theological programme, which has been interpreted in various ways. The figures are penetratingly true to life, they are influenced by the realism which had established itself in German sculpture about the middle of the century. – The reliefs in the rood-loft galleries show the same marked realism of presentation. The biblical theme is filled with a new spirituality and presented in popular narrative fashion. The reliefs and donor figures are among the most magnificent achievements by German sculptors. Rich ornamental forms, inspired by nature, enliven the capitals, consoles and coping-stones. The feeling for strict composition dominates, despite the realistic rendering of plants, blossoms, leaves and fruits. These ornamental forms are also first-rate masterpieces.

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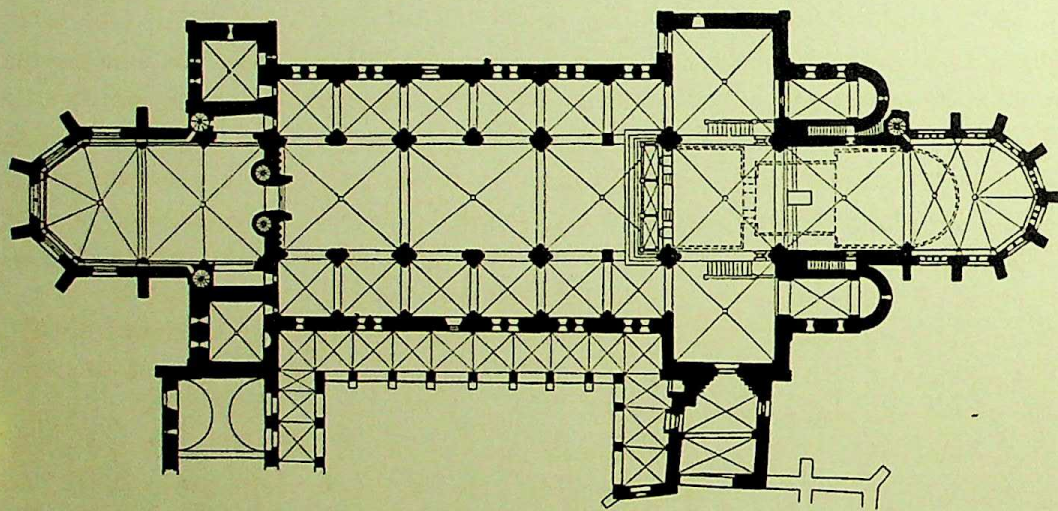
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Pinder, W., *Der Naumburger Dom und seine Bildwerke*. Berlin 1924. Giesau, H., *Der Dom zu Naumburg*. Burg b. M. 1927. Beenken, H., *Der Naumburger Dom*. Berlin 1939. Jahn, J., *Die Schmuckformen des Naumburger Domes*. Leipzig 1944. Metz, P., *Der Stifterchor des Naumburger Domes*. Leipzig 1947. Schlesinger, W., *Meißener Dom und Naumburger Westchor, ihre Bildwerke in geschichtlicher Betrachtung*. Münster und Köln 1952. Hütt, W. und Kollektiv, *Der Naumburger Dom*. Dresden 1956. Küas, H., *Der Dom zu Naumburg*. Berlin 1958.



Neubrandenburg · TREPTOW GATE

This is one of the four gates of the town fortification of the 15th century. It is a double gate with an outer and inner porch, which are connected by walls. The span roofs of the porches are covered by decorative gables with abundant tracery.

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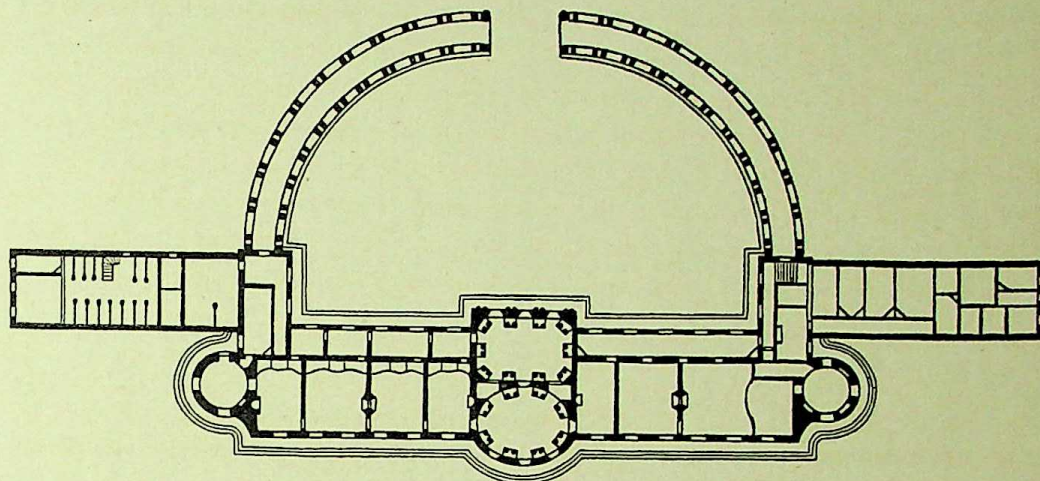
Trost, H., *Stadttore*, Berlin 1959.

Potsdam · SANSSOUCI PALACE

This one-storeyed building rests on the terrace of a vineyard. In the center an elliptical vaulted hall curves out towards the garden front; it is paralleled on the other side by a central salient facing the courtyard, with a length of three times its axis. There

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is a circular room in each of its corners. The façade is divided by high windows with Roman arches, originally large glass doors, between hermae facing the garden and Corinthian columns towards the court. The garden façade with Hermes, Saturn and nymphs by J. G. Glume is inspired in every detail by the lavish phantasy of late German baroque. Towards the courtyard the effect is more formal and the lines more in keeping with royal dignity. The courtyard is enclosed by a semi-circular colonnade of coupled Corinthian pillars. The anteroom expresses a cool reserve; the clear architectural struc-



ture and restrained tones of colour are like a presentiment of classicism; the marble hall is extravagant and full of rhythmic verve. The festive architecture is animated by the playful gaiety of the cherubs. The interior of the succeeding rooms, with the exception of the bedroom altered in 1787 by Erdmannsdorff, present a flourishing, lightsome rococo. Mirrors break up the walls and infinitely expand the spaciousness of the room in their reflections. Walls and ceiling are adorned with the finest of delicate ornamentation. Paintings and costly tapestry cover the flat surfaces. Everything is congenial and gay. – From 1745–1747 Georg Wenzeslaus von Knobelsdorff built the “Vineyard Palais” from designs by Frederick II. Interior decoration is mainly by J. Ch. Hoppenhaupt sen., and the paintings by Antoine Pesne. The extensive park surrounding Sanssouci can also be traced back in its origins to sketches by Knobelsdorff. The Chinese Teahouse is a charming gem within this park. It was built by an architect named Büring in 1754. Three anterooms surround a hall, opening the circular structure. They are occupied by sculptural groups representing Chinese themes. Everything is lavishly gilded. The little house is no more nor less than a bizarre flirtation with the charm of the exotic, and is a superb example of “Chinoiserie”.

Potsdam · THE NEW PALAIS

Frederick II had the New Palais built by Büring and Manger at the western end of the longer axis of the park; it is a longitudinal building with two main floors and a mezzanine. This edifice was intended by the king to give architectural expression to the increased importance of Prussia after the Silesian wars. The best interior decoration here is also the work of Hoppenhaupt sen. The New Palais, like Sanssouci, is now used as a museum.

Charlottenhof Mansion and the Roman Baths were designed by Schinkel and built by F. L. Persius from 1826-1929; they were intended as a country seat in the antique style. Here the palace architecture of Potsdam is penetrated by bourgeois Romantic and Classicist ideas. The transformation of the park into a landscape garden in the English style by Johann Peter Lenné after 1816 is also in accord with Romantic sentiments.

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Streichhan, A., Knobelsdorff und das Friderizianische Rokoko. 1932. Muther, H., Baukunst in Brandenburg bis zum beginnenden 19. Jahrhundert. Dresden 1955. Redslob, H., Barock und Rokoko in den Schlössern von Berlin und Potsdam. Berlin 1954. Kurth, W., Sanssouci. Seine Schlösser und Gärten. Berlin 1955. Winkler, F., Schloß Sanssouci. Ein Führer. Berlin 1921. Foerster, C. F., Das Neue Palais in Potsdam, Berlin 1935.

Quedlinburg · COLLEGIATE CHURCH

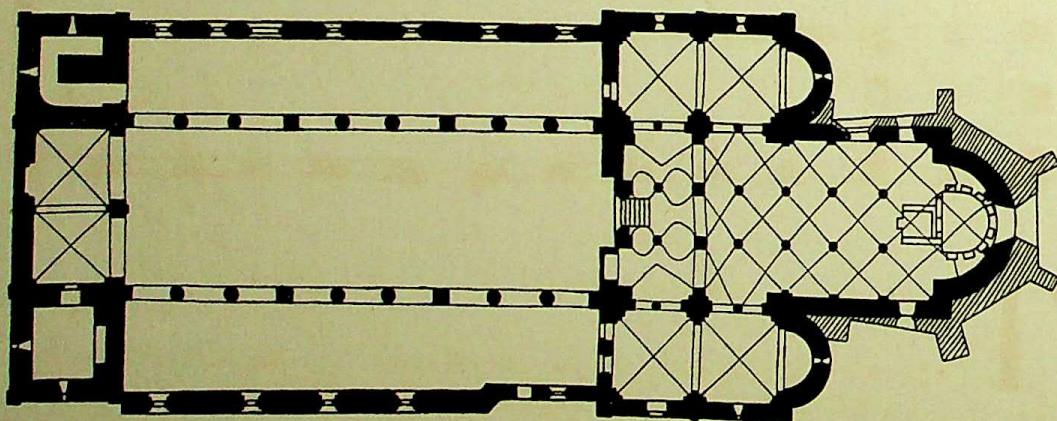
St. Servatius Collegiate Church is a cross shaped flat-roofed basilica in the latent style, with an east crypt, alternating supports in the Saxon manner in the main aisle, and a gallery between the west spires. It has apses in its transepts; the main apse was enclosed polygonally in the Gothic style. The castle is first mentioned in 926. Ten years later Henry I established a monastery, in whose church he was buried in the same year. His wife Mathilde had a circular shrine mounted about the tomb, and in 1021 a large collegiate church was inaugurated. A great fire in 1070 destroyed the church, together with other buildings on the castle rock. It was rebuilt during the following years in the form which has been preserved to the present day. It was consecrated in 1129. The ornamentation testifies that stone masons from Upper Italy had been at work in its construction. The Gothic transformations took place from 1330 to 1346. Repairs of the war damage were begun immediately after the end of the Second World War; they were completed in 1955.

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Meier, P. J., Die Kirche in Quedlinburg. Burg b. M., 1932. Wäscher, H., Der Burgberg in Quedlinburg. Berlin 1959.



Rostock · THE NEW HOTEL

Built in 1954 as a part of the reconstruction programme, by the architects J. Näther and G. Düsterhöft. The hotel building and the Langestrasse demonstrate how well a new building can be adapted to the historic profile of a town, if traditional building ideas are the inspiration, and how the character of a regionally determined architecture may be preserved.

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Stralsund · ST. MARY'S CHURCH

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The parish church of the former new town is a three-nave vaulted basilica with a transept, also of three naves, and a polygonal choir, with gallery and chapel on the west. Gallery and chapels are drawn together and enclosed by a common five-sided wall. To the west the main aisle ends in a cross bar, with a powerful spire arising from its centre. The interior of the church is determined by the steepness of its proportions. The cubic simplification, especially in the easterly sections, reflects a popular trend. The church was built shortly after 1350. In 1382 a spire collapsed and damaged the choir. The reconstruction was effected upon a larger scale. The construction of the west spire was begun in 1416, and its walls were completed by 1460.

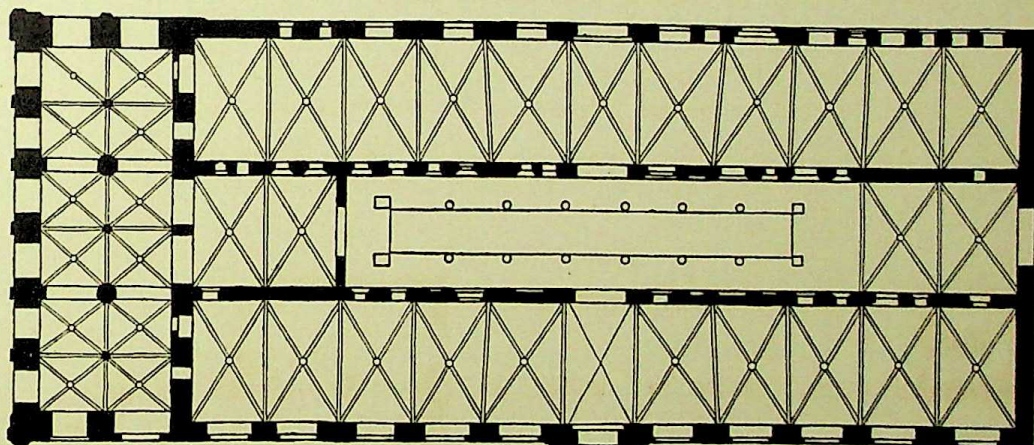
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Stralsund · THE TOWN HALL

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The two horizontally extending wings of the Town Hall, bounding the narrow inner courtyard, already existed in 1278. The main building facing the market belongs to the first half of the 15th century. Its façade may be traced back to the town hall in Lübeck, but it is quite original and brilliantly built for the maximum effect. The interior courtyard received its present form after a fire in 1680, when it was rebuilt by Nils Eosander. The Town Hall and the neighbouring church of St. Nicolas create one of the finest town profiles in Germany. The spires of St. Nicolas were built after 1366.

Adler, F., Stralsund. Berlin 1938³. Clasen, K.-H., Die Baukunst an der Ostseeküste zwischen Elbe und Oder. Dresden 1955.



Tangermünde · THE TOWN HALL

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The east wing with its façade was erected about 1430. The architect may have been Heinrich Brunsberg, with whose work the ornamental gable, one of the finest in German brick architecture, shows great similarity. The slender wall is divided by powerful verticals. Abundant tracery covers the surface or forms roses in delicate filigree. Half a century later the south wing was added to the east wing. The connecting building dates from the beginning of the 16th century; the stairway with the open porch on the north side were added in 1846. Today the Town Hall houses a museum of local history.

Tangermünde · NEUSTADT GATE

This is the inner part of a former fortified gate, dating from around 1440. Together with the west spire of St. Nicolas' Church it forms an impressive picture, proclaiming even today

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the burgher pride of the old Hanseatic town. Tangermünde is one of the few German towns, whose mediaeval profile has remained almost intact. Apart from the old roads, the old fortification with its gates and towers has been almost completely preserved.

Hossfeld, F., Haetge, E., *Die Kunstdenkmale der Provinz Sachsen. Kreis Stendal Land*. Burg b. M., 1935.
Trost, H., *Stadttore*. Berlin 1959.

Torgau · HARTENFELS CASTLE

The castle stands upon foundations still dating from the 13th and 14th centuries. It acquired its present form mainly in the years from 1470–1544. The Johann-Friedrich-Building, erected by Konrad Krebs from 1533–1544, is the nucleus of the castle. One storey was added in 1770. The side facing the courtyard with its numerous balconies and large staircase is most noteworthy from the architectural point of view. It arises upon a gallery with a double outside staircase carried by buttress-like walls, with their spiral visible from the exterior. The spiral staircase is related to the motif of the Albrechtsburg in Meissen; influences of Blois castle are probable. The abundant ornamentation was wrought by stone masons from Dresden. Hartenfels is one of the finest examples of early renaissance architecture in Germany. Some of its rooms accommodate exhibits of the museum of local history.

Thulin, O., *Schloß Hartenfels zu Torgau*, Berlin 1947.

W eimar · RESIDENTIAL PALACE, BANQUET HALL

The Banquet Hall of the former Residential Palace in Weimar was built from 1801–1803 by the architect Heinrich Gentz of Berlin. Its clear-cut, severe lines and cool shades of colour make it a characteristic example of classicist architecture. Today the palace is used as a museum.

Scheidig, W., *Das Schloß in Weimar*, Weimar 1935².

Weimar · BELVEDERE PALACE

The Belvedere in Weimar was built in the years 1724 and 1725 as a ducal hunting lodge. The Belvedere, which had first accommodated a school of dramatic art, is now being used as a museum.

Deetjen, W., *Schloß Belvedere*, Leipzig 1926.

Wernigerode · THE TOWN HALL

The beginnings of this building may be traced back to the 13th century. In 1427 the "spelhus" (gambling house) with its wine cellar was handed over to the town, and in 1538 it became the Town Hall. The timber-framed building received its present form after reconstruction in the years 1494–1498. Folk art forms have been taken over here and fitted to the uses of dignified urban architecture. It is clearly distinguished from bourgeois housing by the structure of its façade with an outside staircase and the symmetrical arrangement of balconies crowned by turrets. The west wing, the so-called "Waghaus", originates from the same period as the main building. The Town Hall of Wernigerode is a fine example of popular architecture in the Harz and Thuringia, characterised by timber-framed buildings.

34 Schultze, M., *Kleiner Führer durch Wernigerode und Umgebung*, Wernigerode 1936.

Wörlitz · THE PALACE

page 132 Wörlitz Palace is not only one of the first, but also one of the purest examples of early German classicism. Clearly delimited by large surfaces, the building has a vestibule supported by four Corinthian columns in front of the entrance. Its structure is simple and its arrangement uncomplicated; all reminiscences of baroque are overcome. The effect of the building is based solely upon its proportions. The architect of this Palace, built from 1769 to 1773, was Friedrich Wilhelm von Erdmannsdorf. Today the Palace is used as a museum. The spacious garden surrounding it was the first garden in the "English style" in Germany; it was laid out at the same time as construction of the palace began.

Grote, L., Führer durch den Wörlitzer Park. Dessau 1929. The same, Der Park zu Wörlitz, Berlin 1944. Marksens, M.-L., Die Kunstdenkmäler des Landes Anhalt. Landkreis Dessau-Köthen. Stadt, Schloß und Park Wörlitz. Burg b. M. 1939.



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Gernrode · Collegiate church St. Cyriakus, the west choir 37





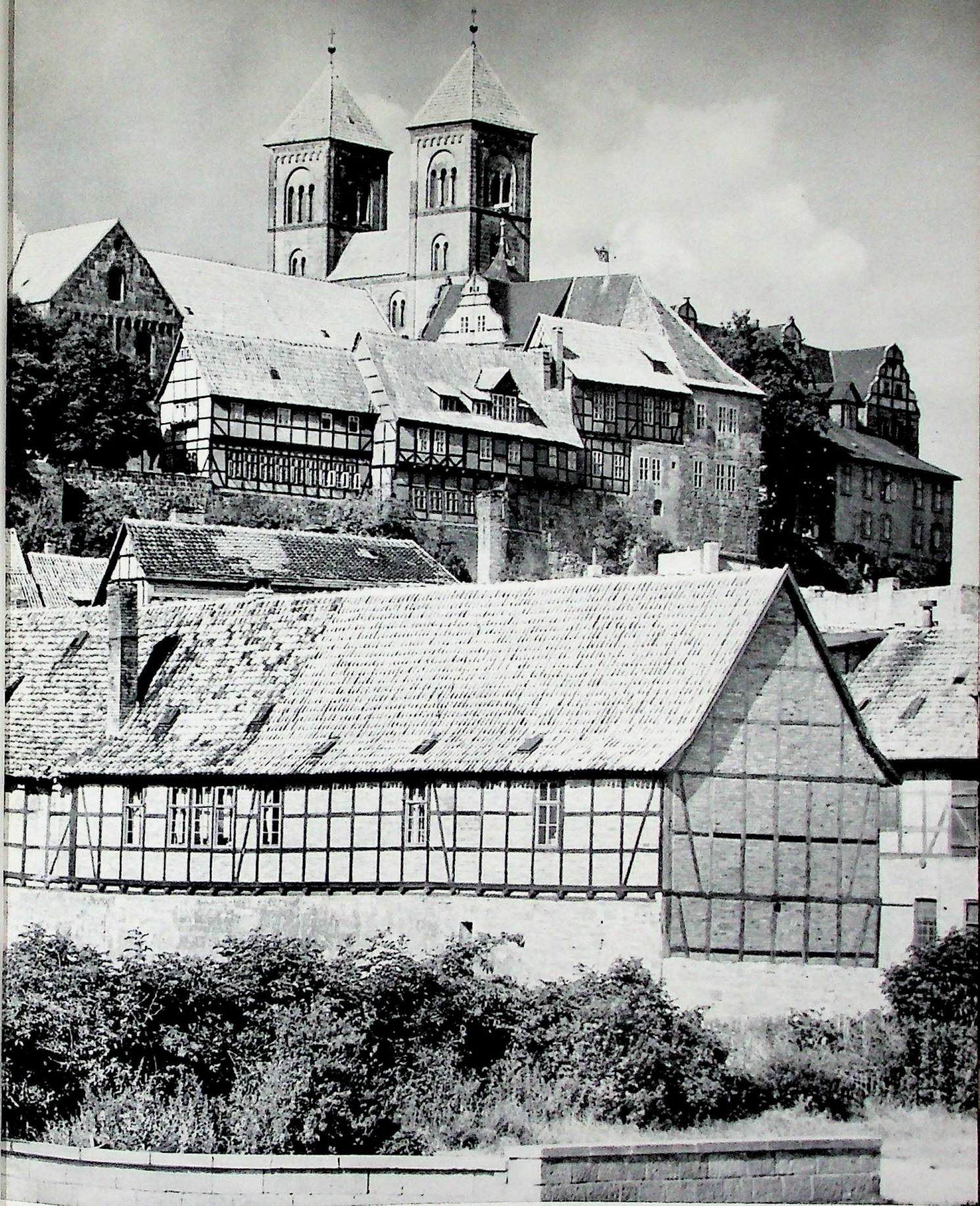


40 Merseburg · Cathedral, tomb plaque of Rudolf von Schwaben

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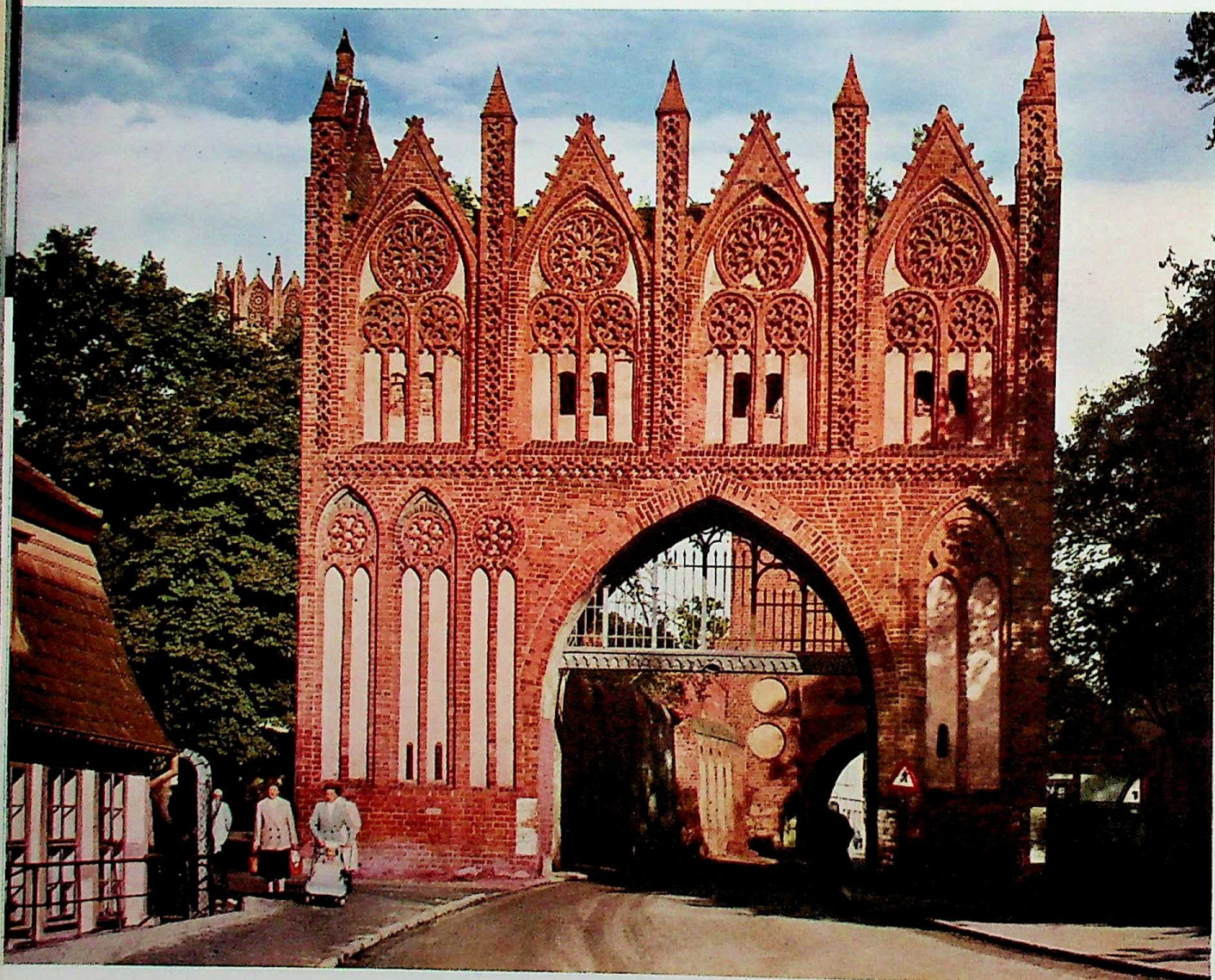




44 Quedlinburg · St. Servatius, the middle aisle – Capital of the arcades
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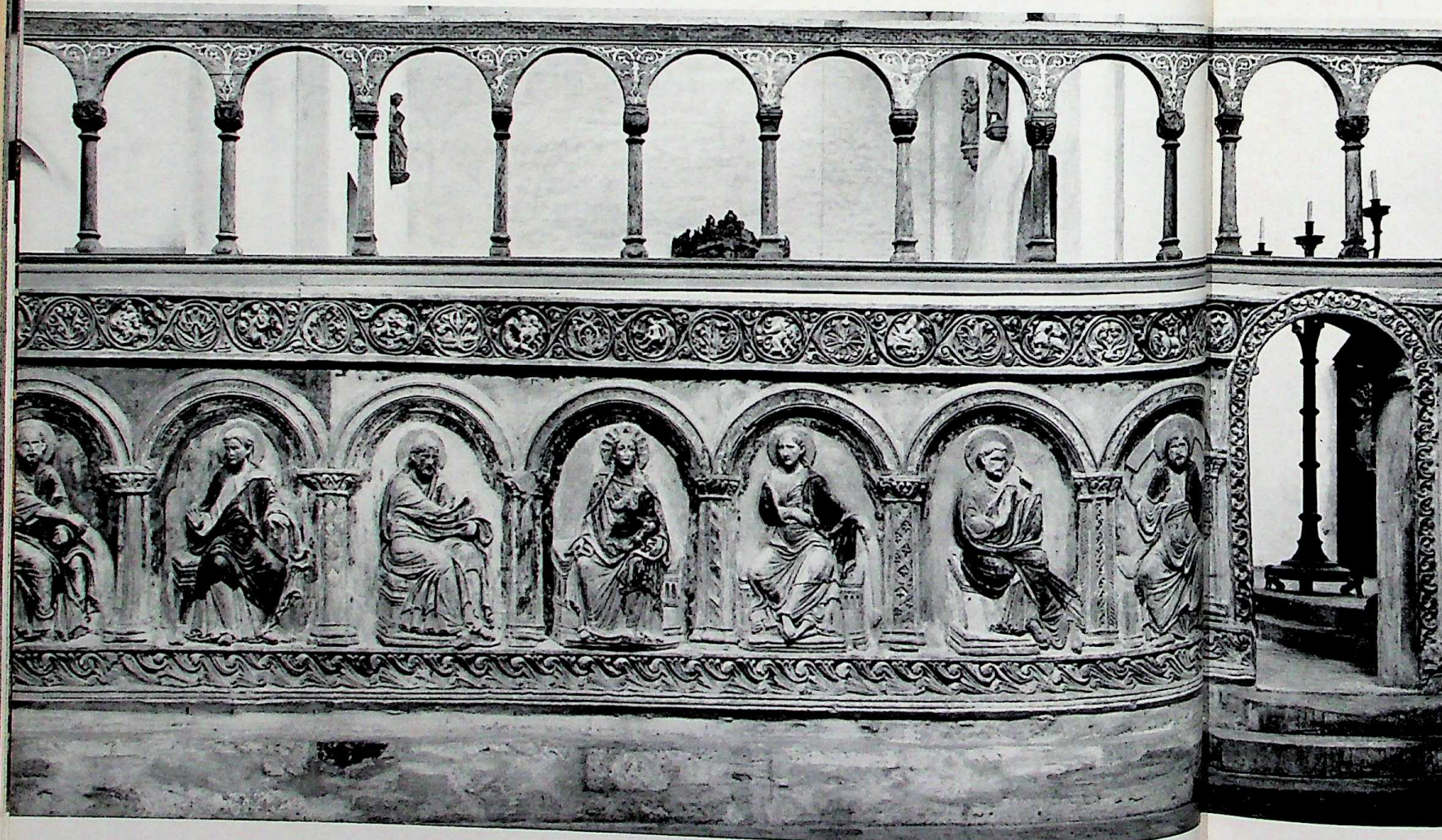


Magdeburg · Cathedral, southwest view 45





Halberstadt · Church of the Holy Virgin 47



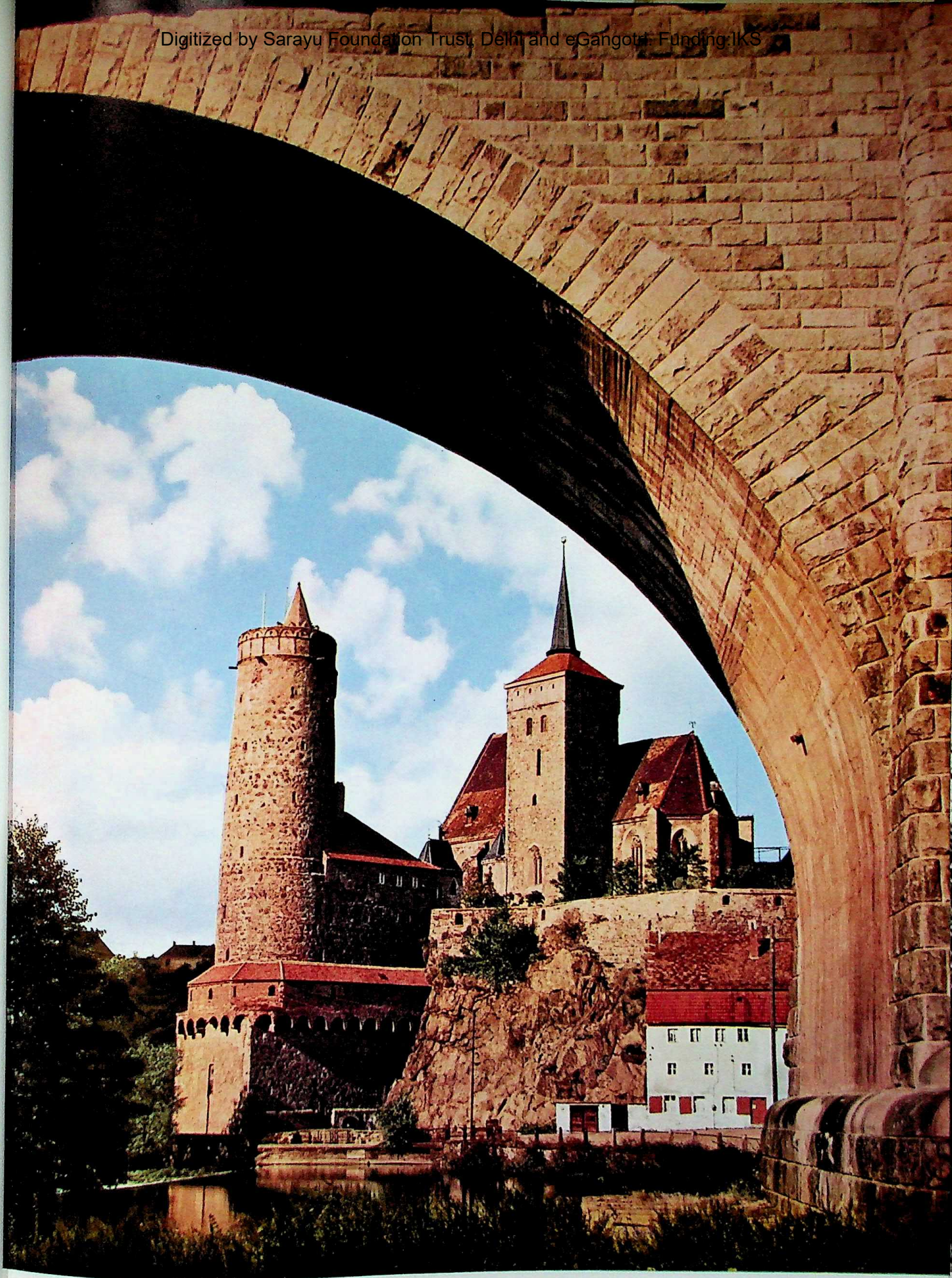
48 Halberstadt · Church of the Holy Virgin, choir screen

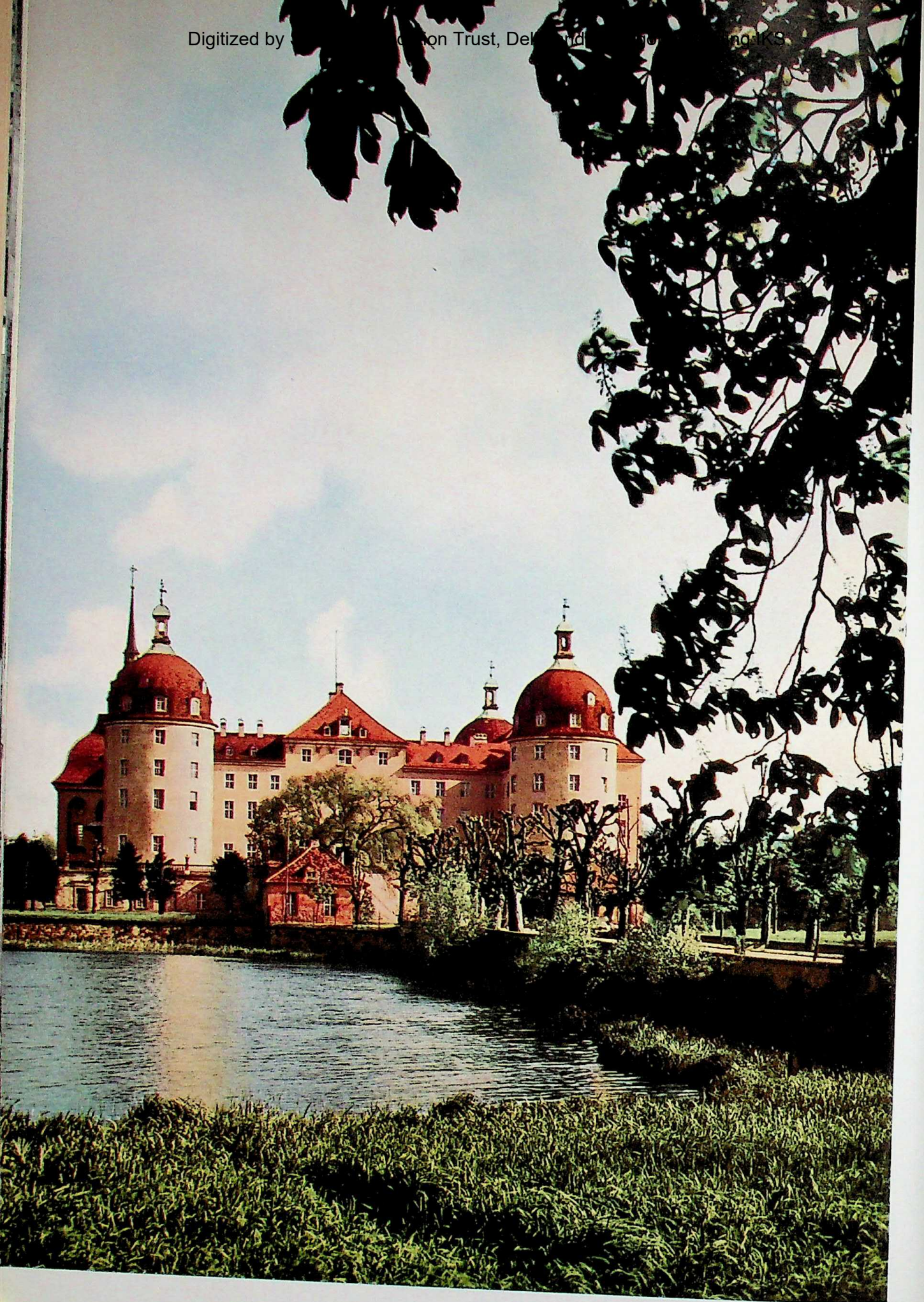


Halberstadt · Church of the Holy Virgin, head of St. Andrew of the choir screens 49



50 Freyburg/Unstrut · Neuenburg castle
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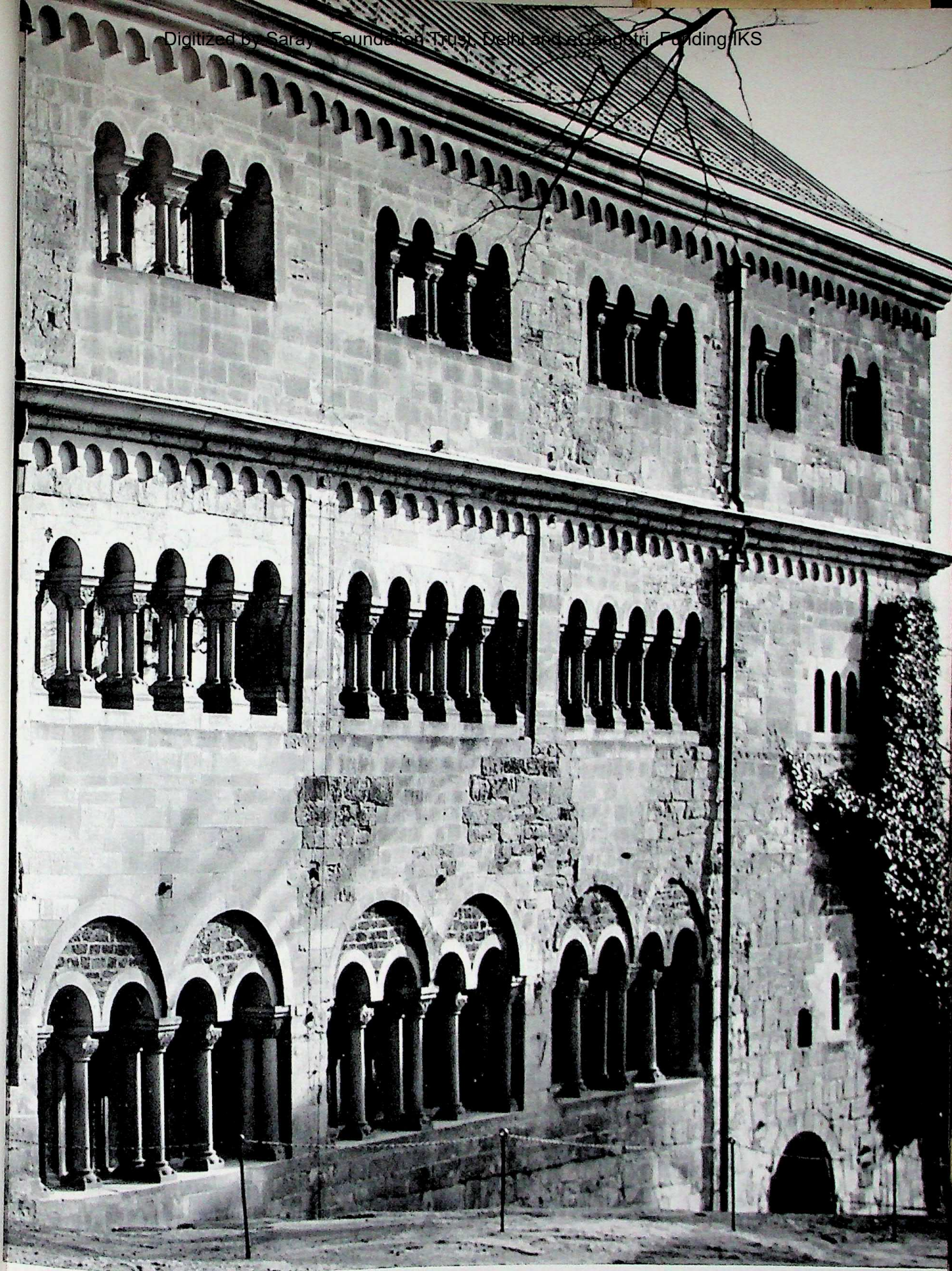
52 Moritzburg near Dresden · The palace

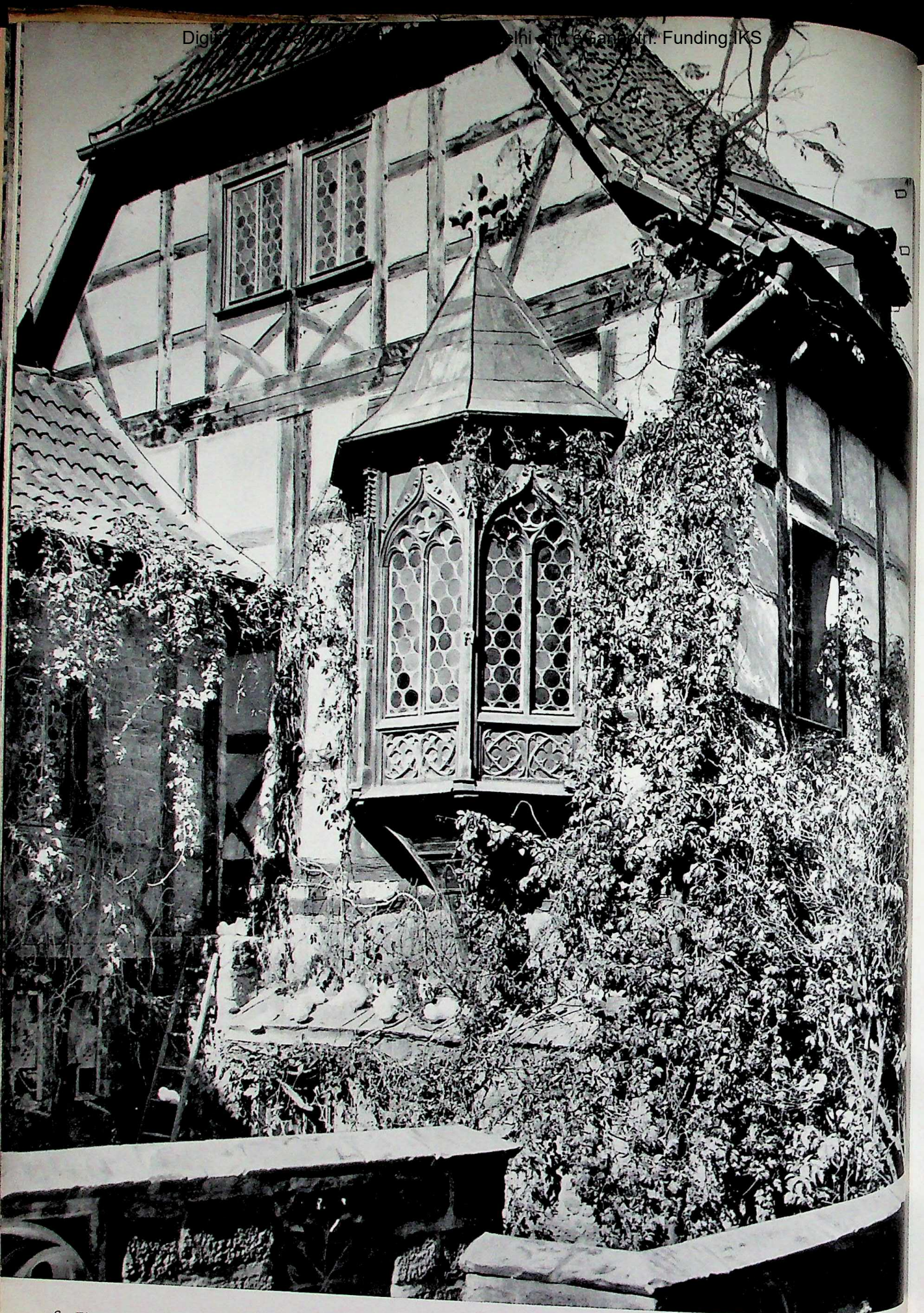
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54 Eisenach • Wartburg

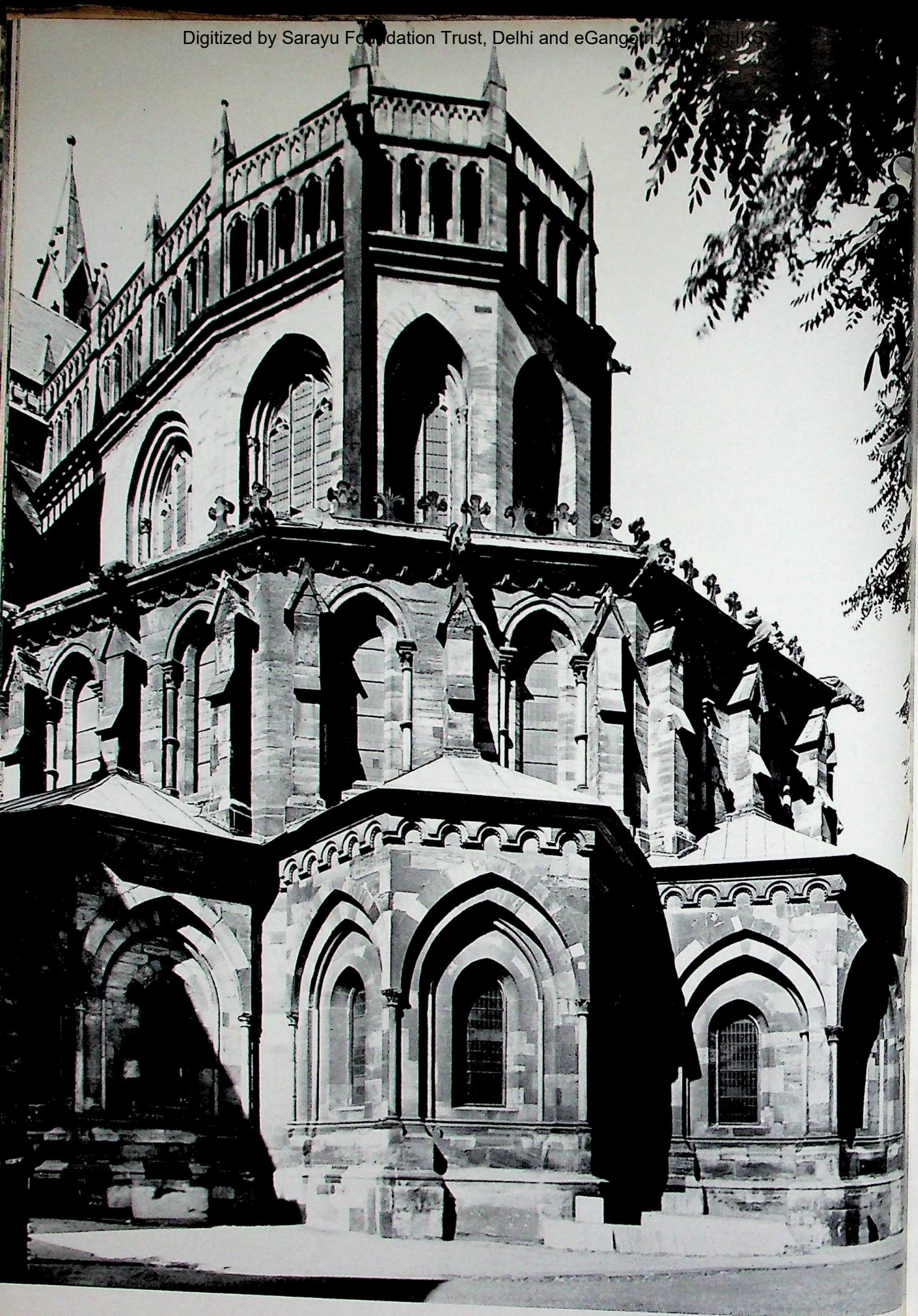




56 Eisenach · Wartburg, the Nuremberg Balcony

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58 Magdeburg · Cathedral, view of the east side





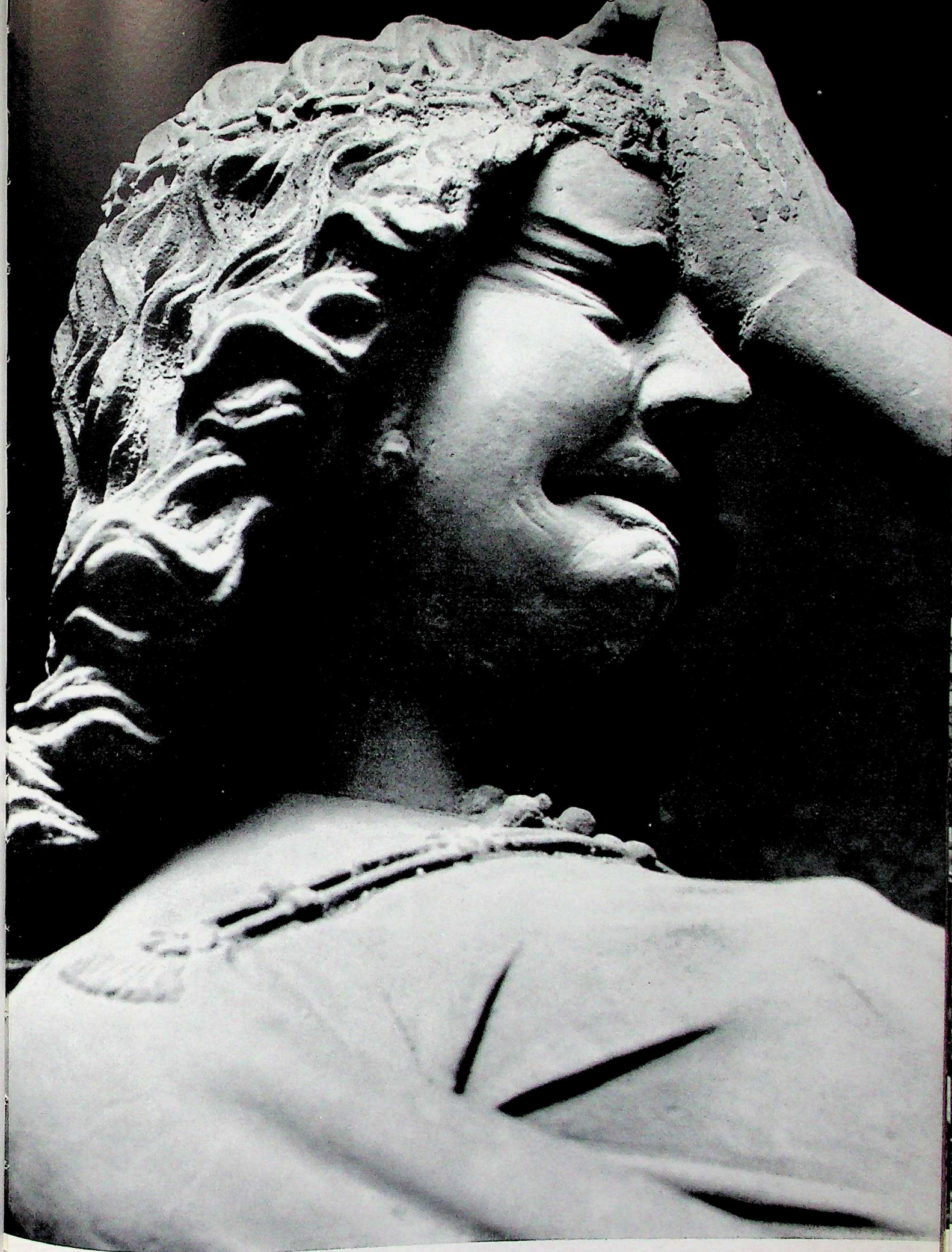
60 Magdeburg · Cathedral, the middle aisle



Magdeburg · Cathedral, the south side aisle 61



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Magdeburg · Cathedral, head of one of the foolish Virgins from the Paradise Portal 63



64 Magdeburg · Cathedral, tomb plaque of Friedrich von Wettin
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Magdeburg · Cathedral, head of the tomb plaque of Friedrich von Wettin 65
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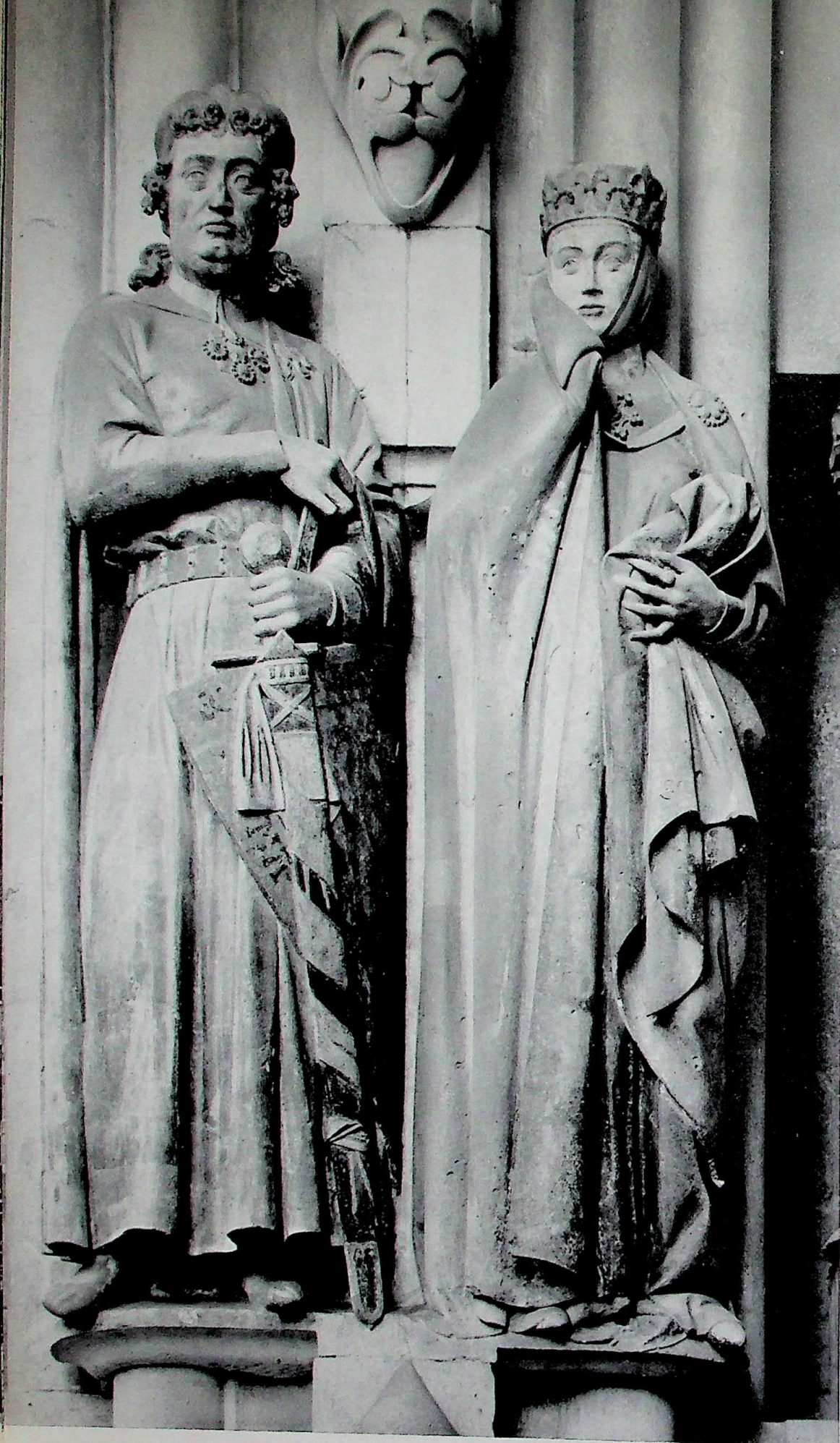


Magdeburg · Cathedral, detail of the Monument by Barlach 67





Naumburg · Cathedral, the west choir 69







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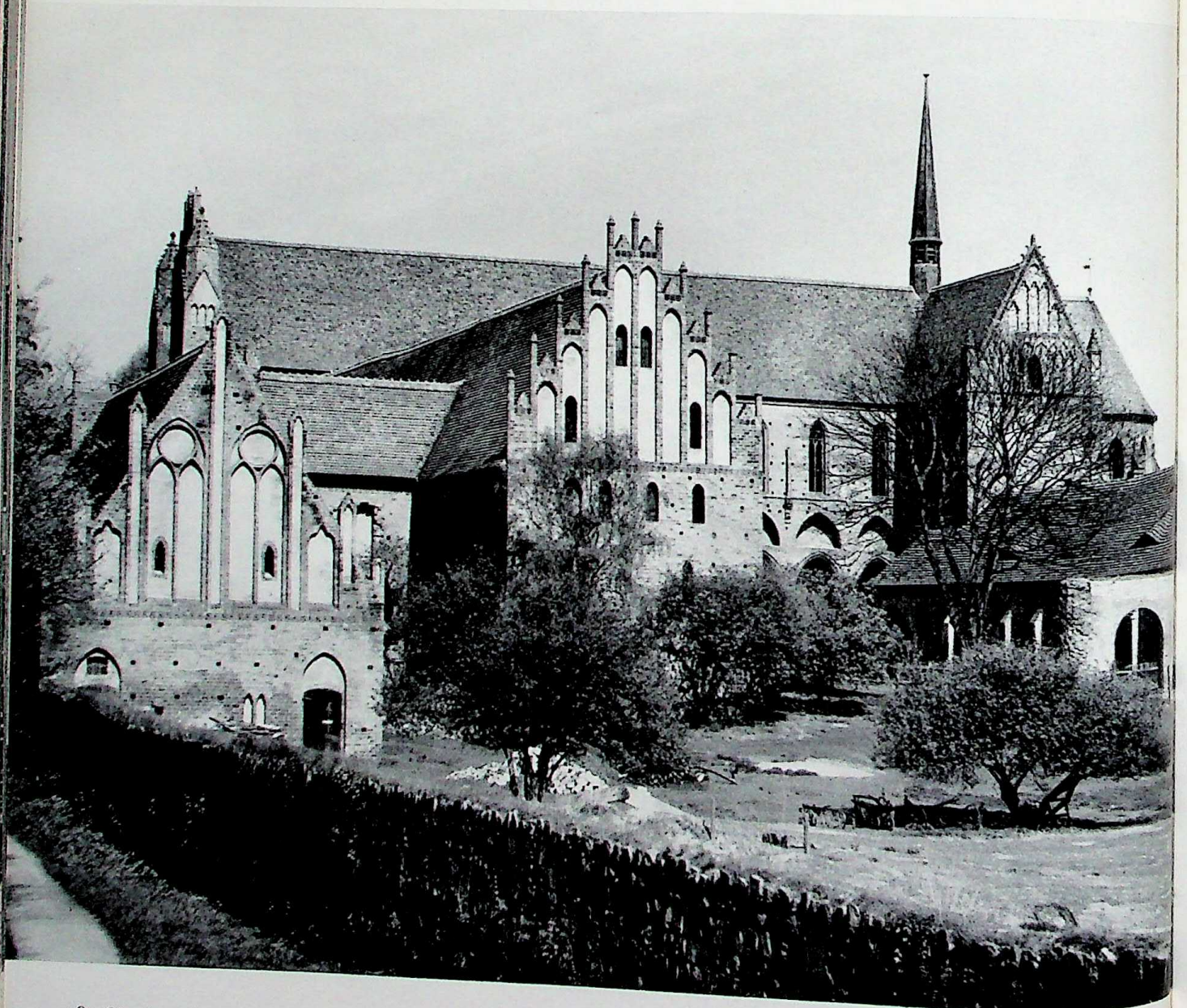
Naumburg · Cathedral, the west rood-loft gallery 73











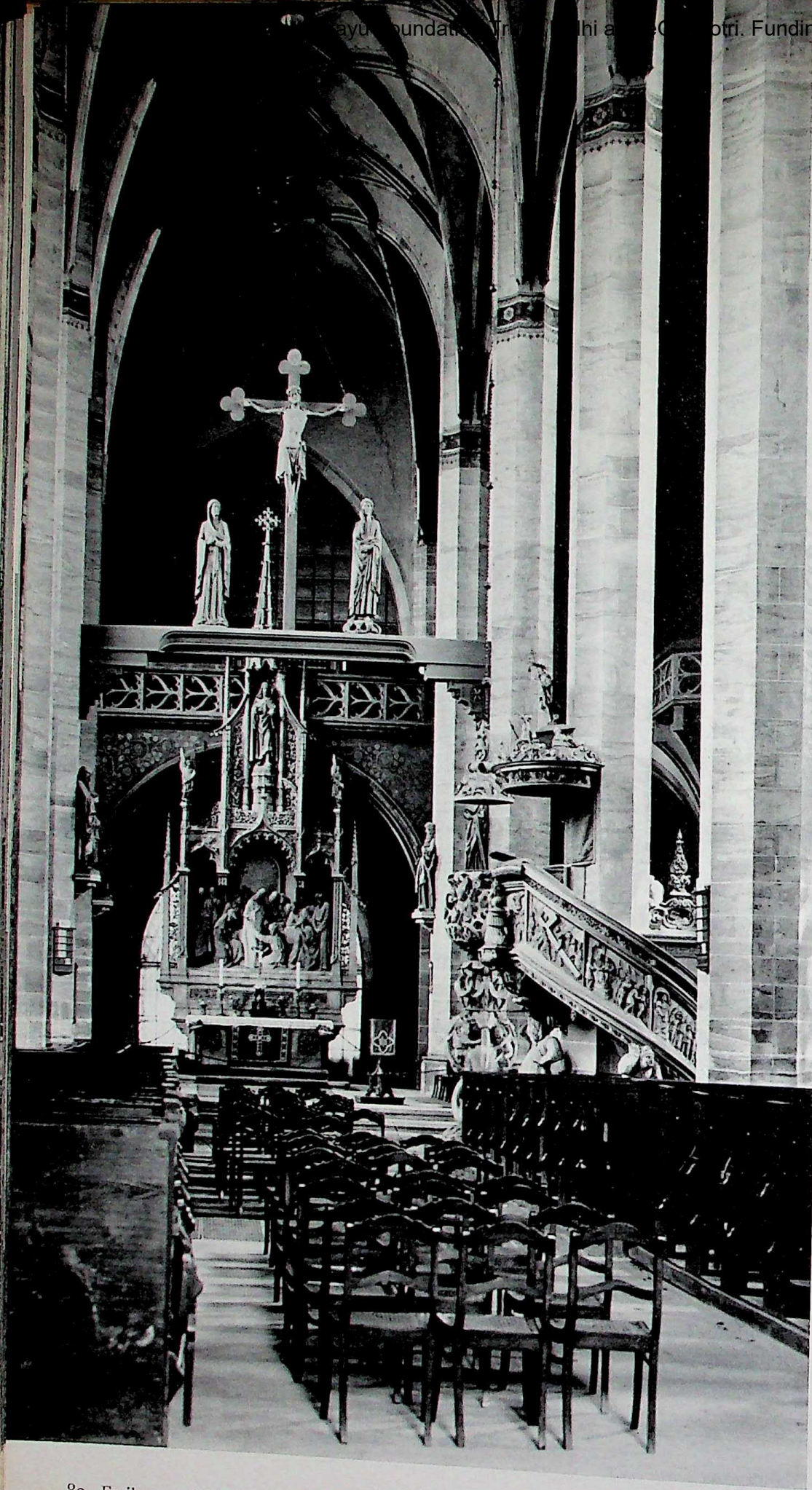
78 Chorin · Cistercian monastery





80 Stralsund · St. Mary's Parish Church



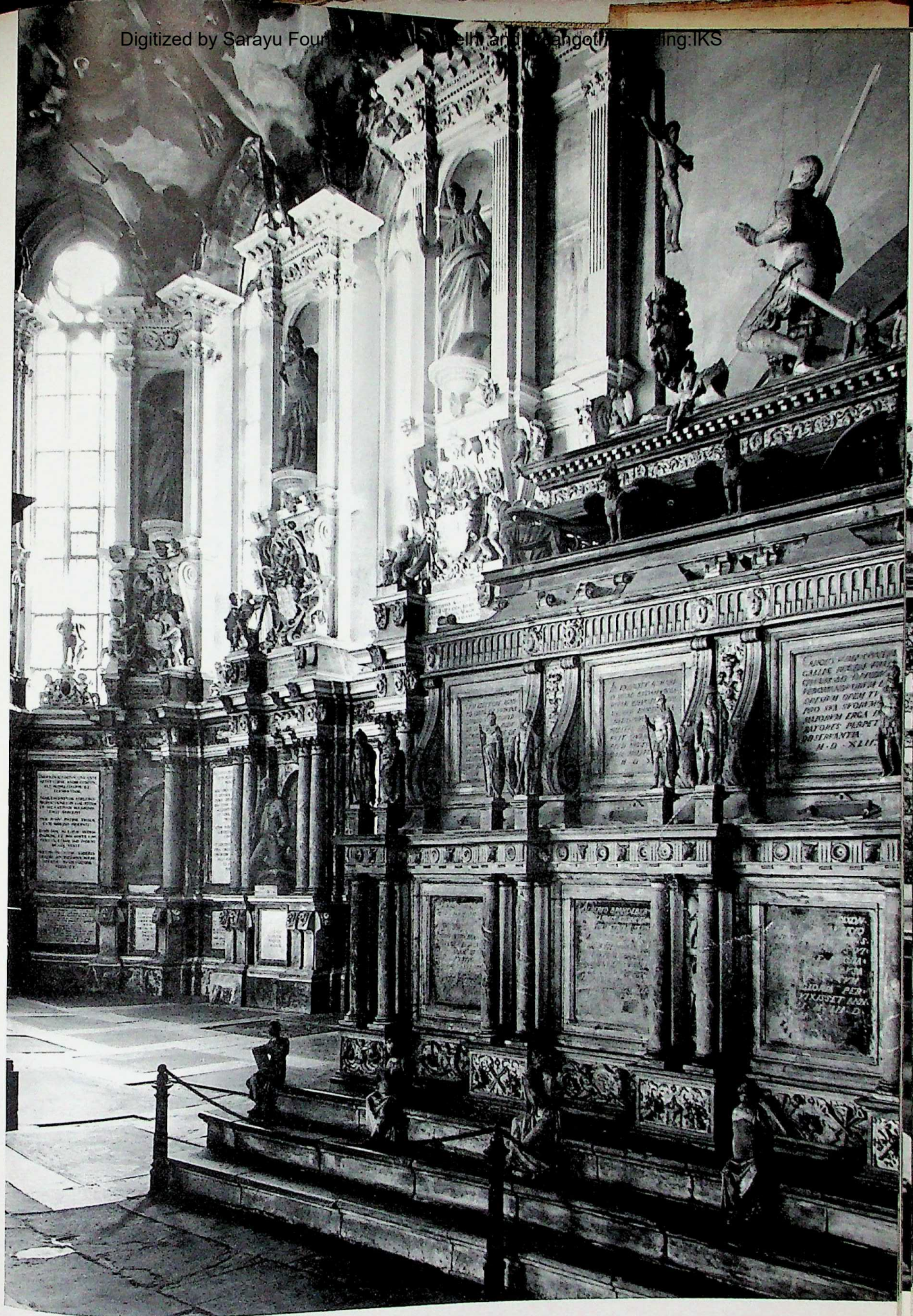


82 Freiberg · Cathedral, middle aisle





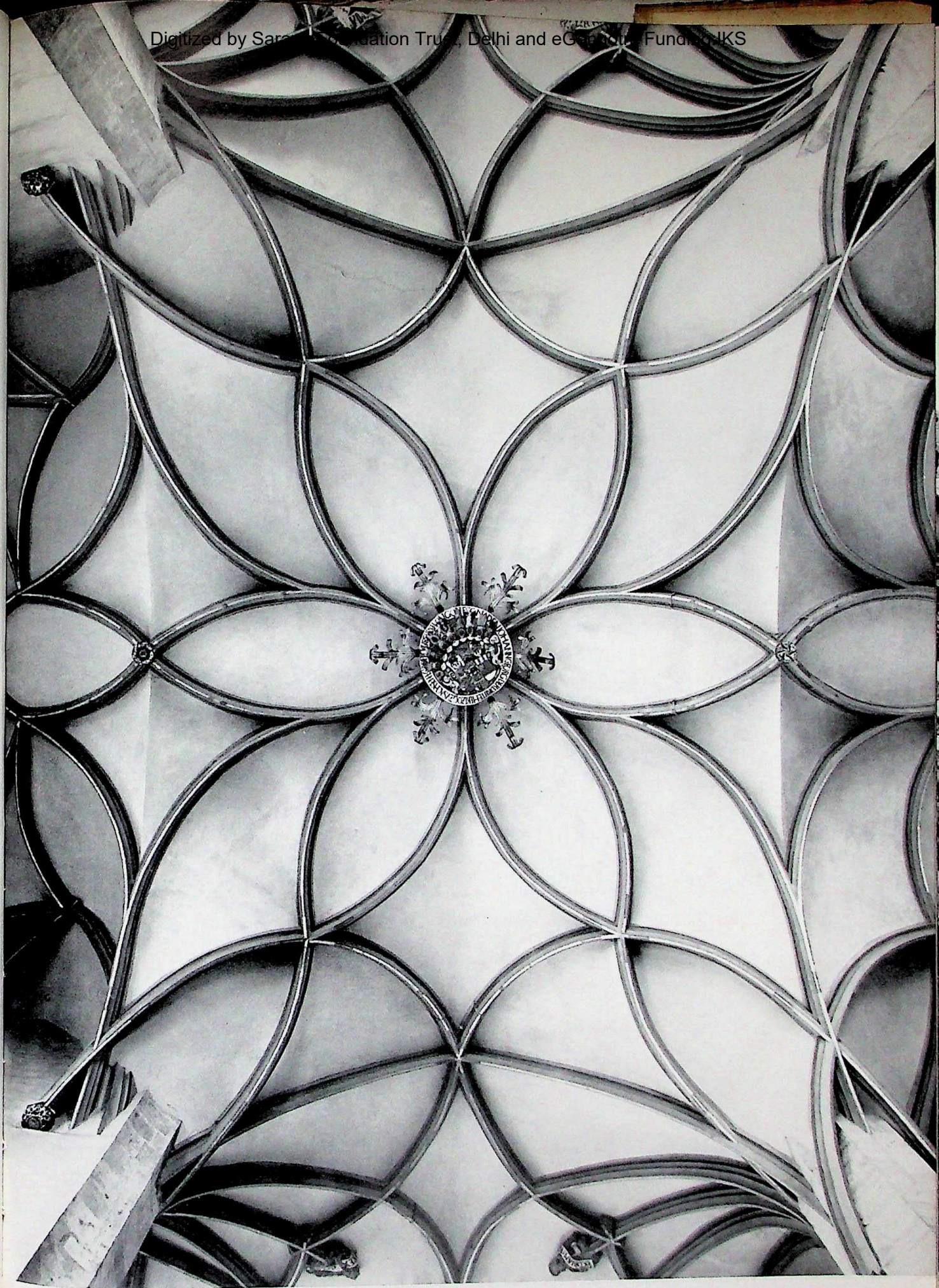
84 Freiberg · Cathedral, the Golden Portal

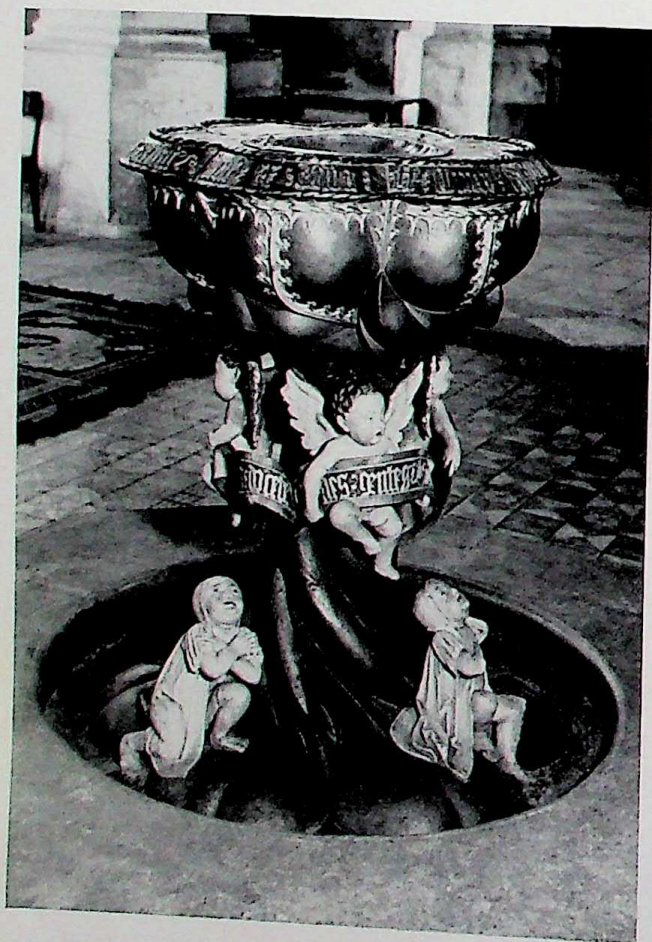
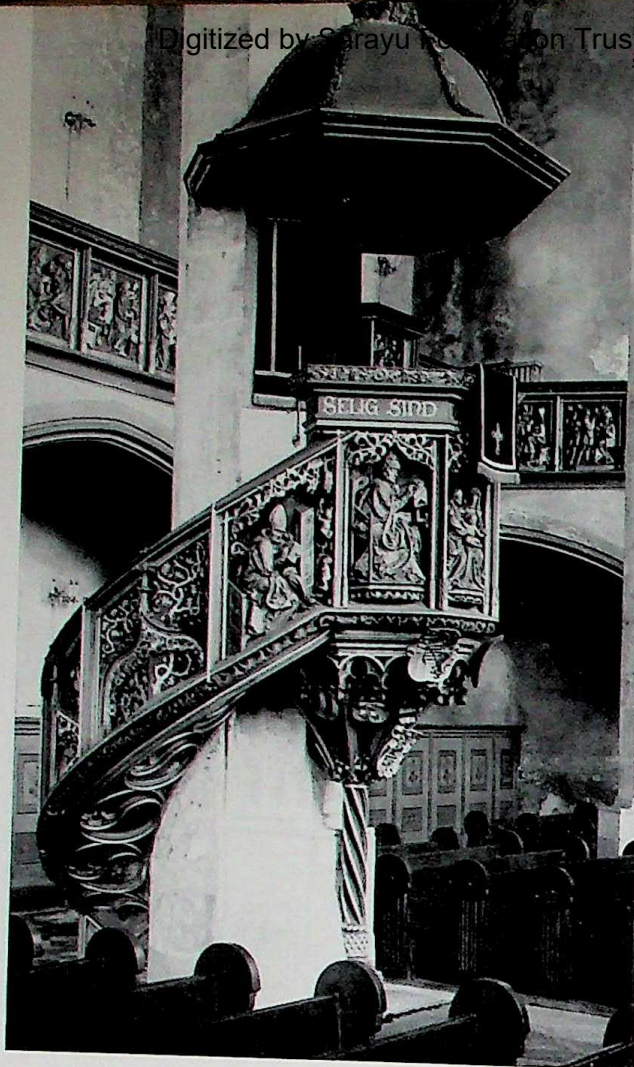




86 Annaberg · St. Anne's Parish Church, interior

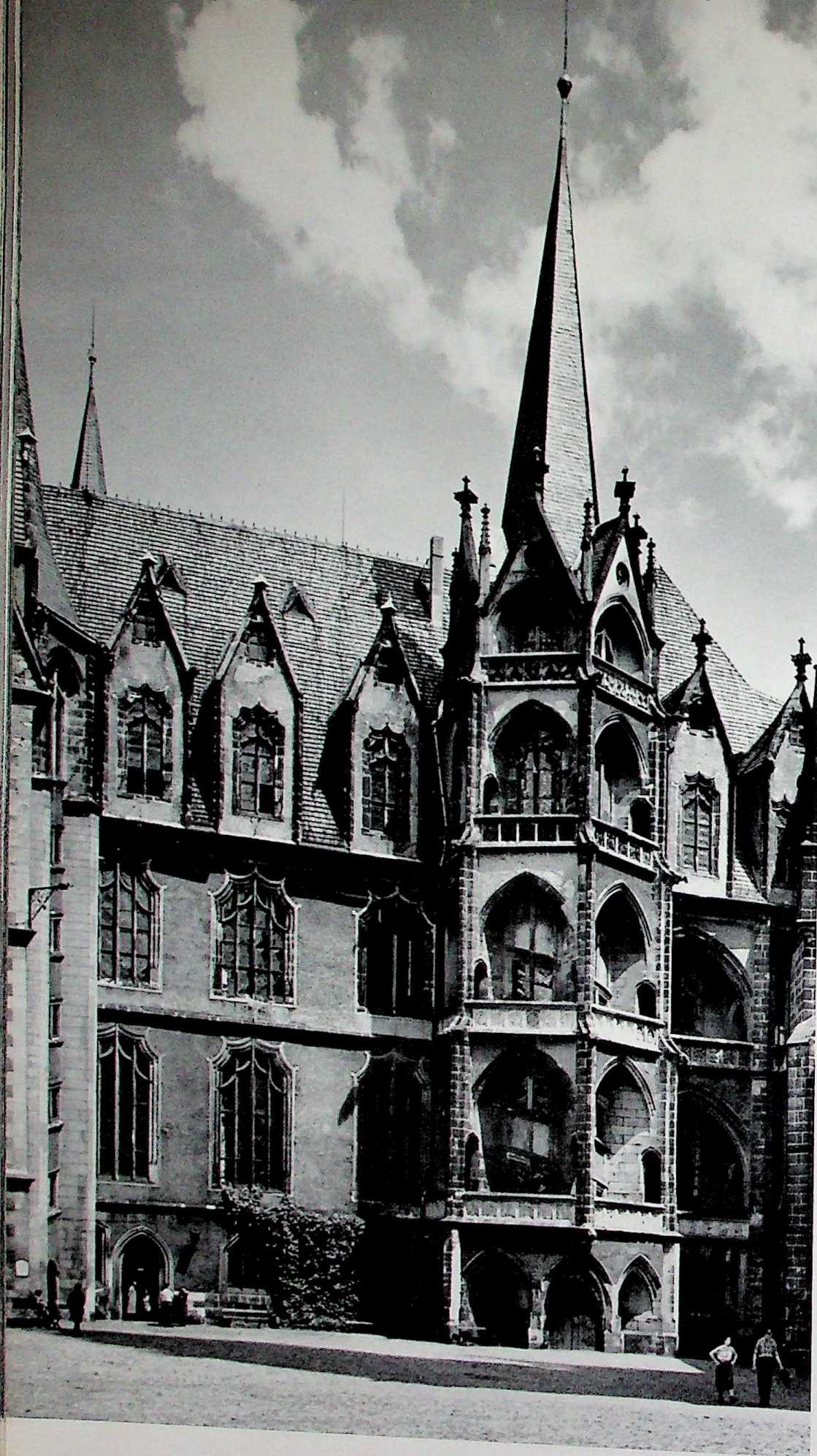
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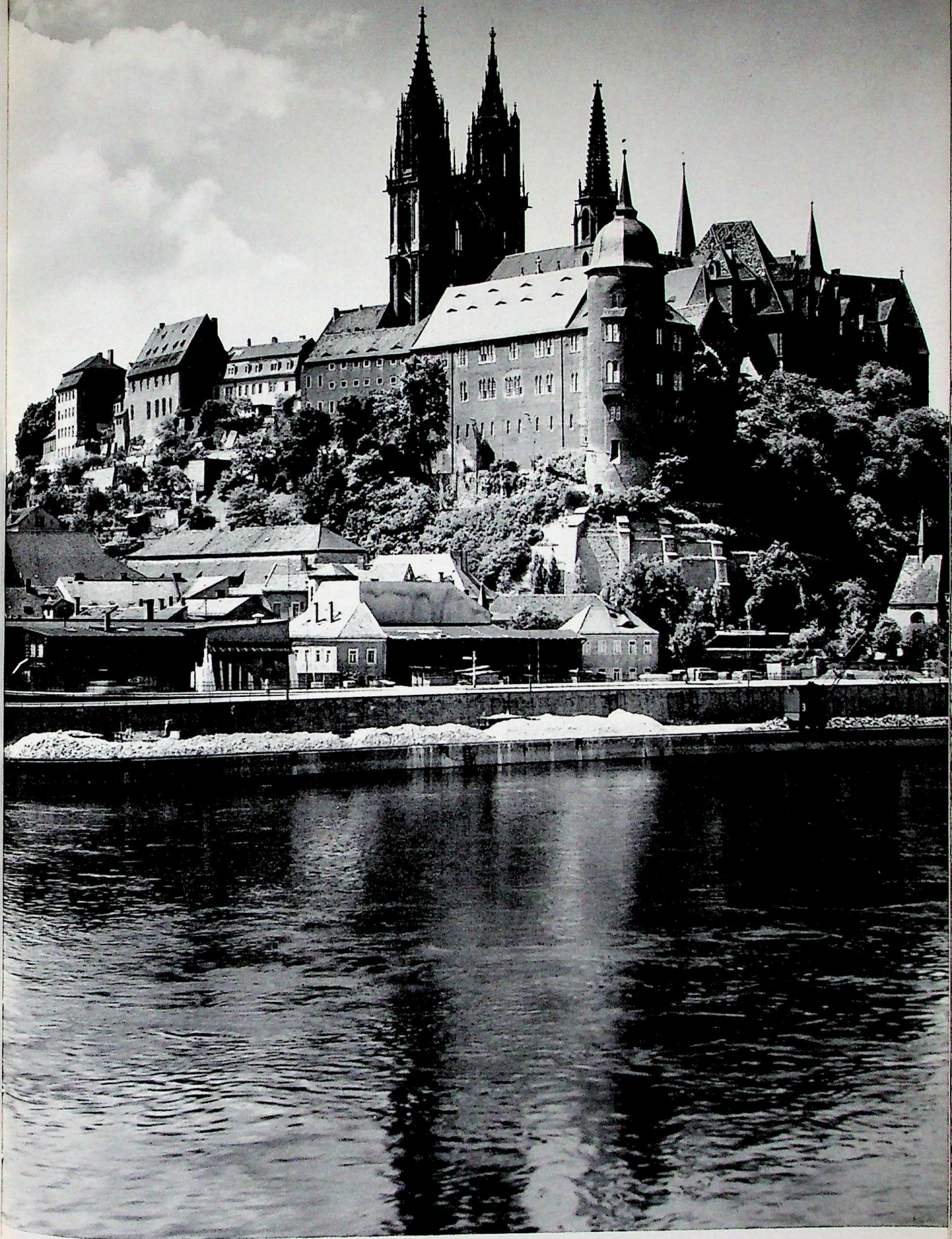
88 Annaberg · St. Anne's, the chancel – The font

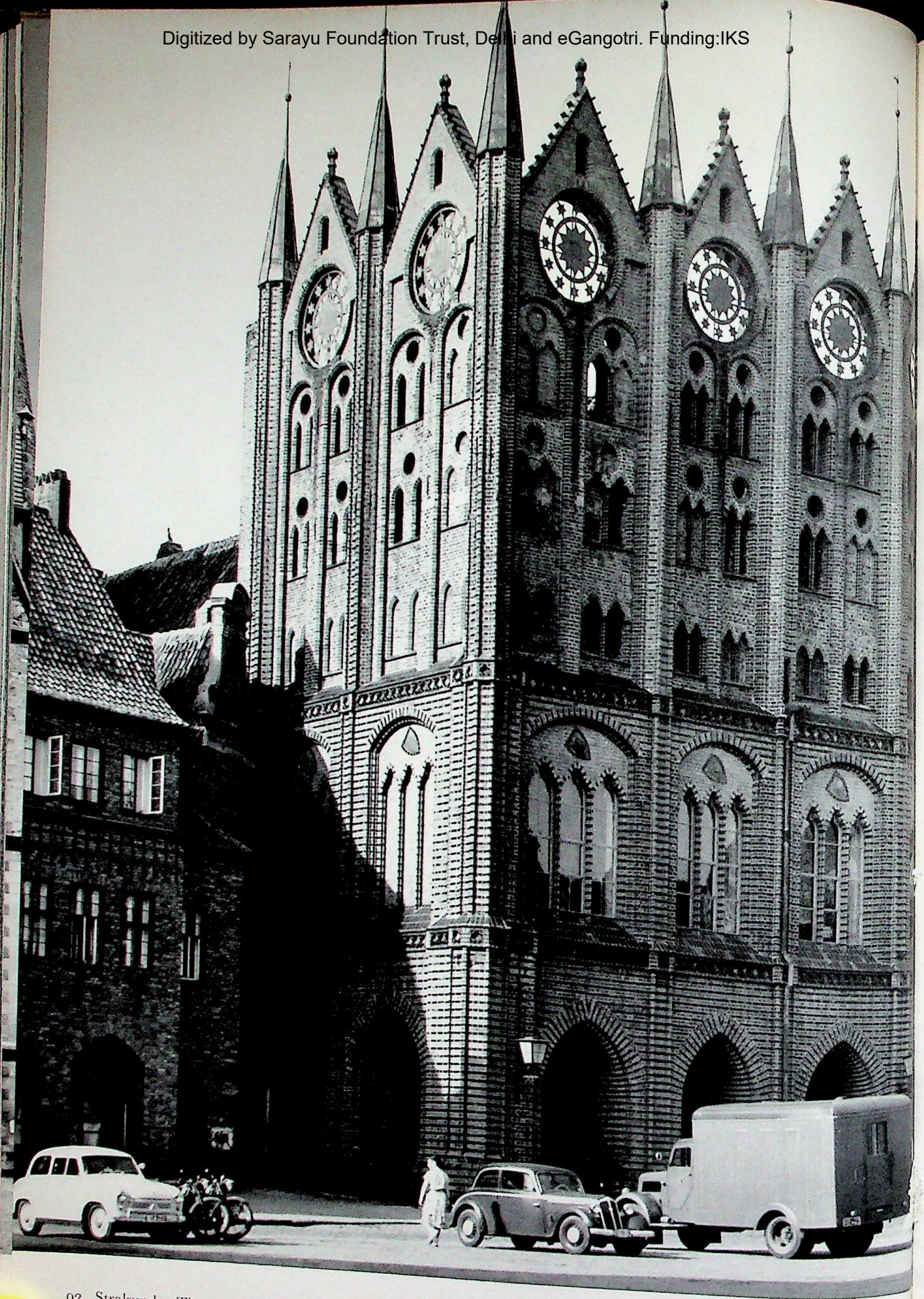




90 Meissen · Albrechtsburg, facing the courtyard

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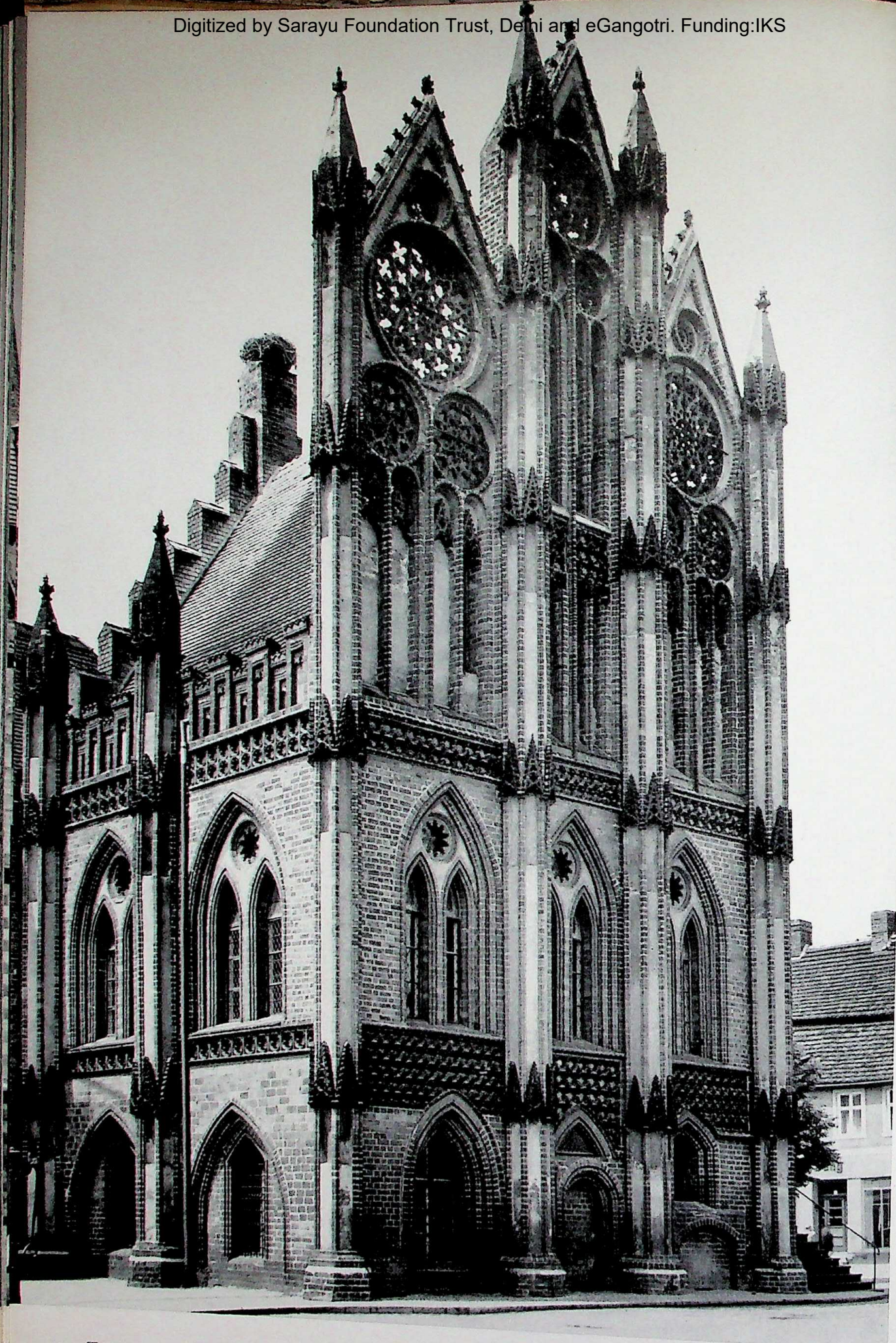




92 Stralsund · The town hall



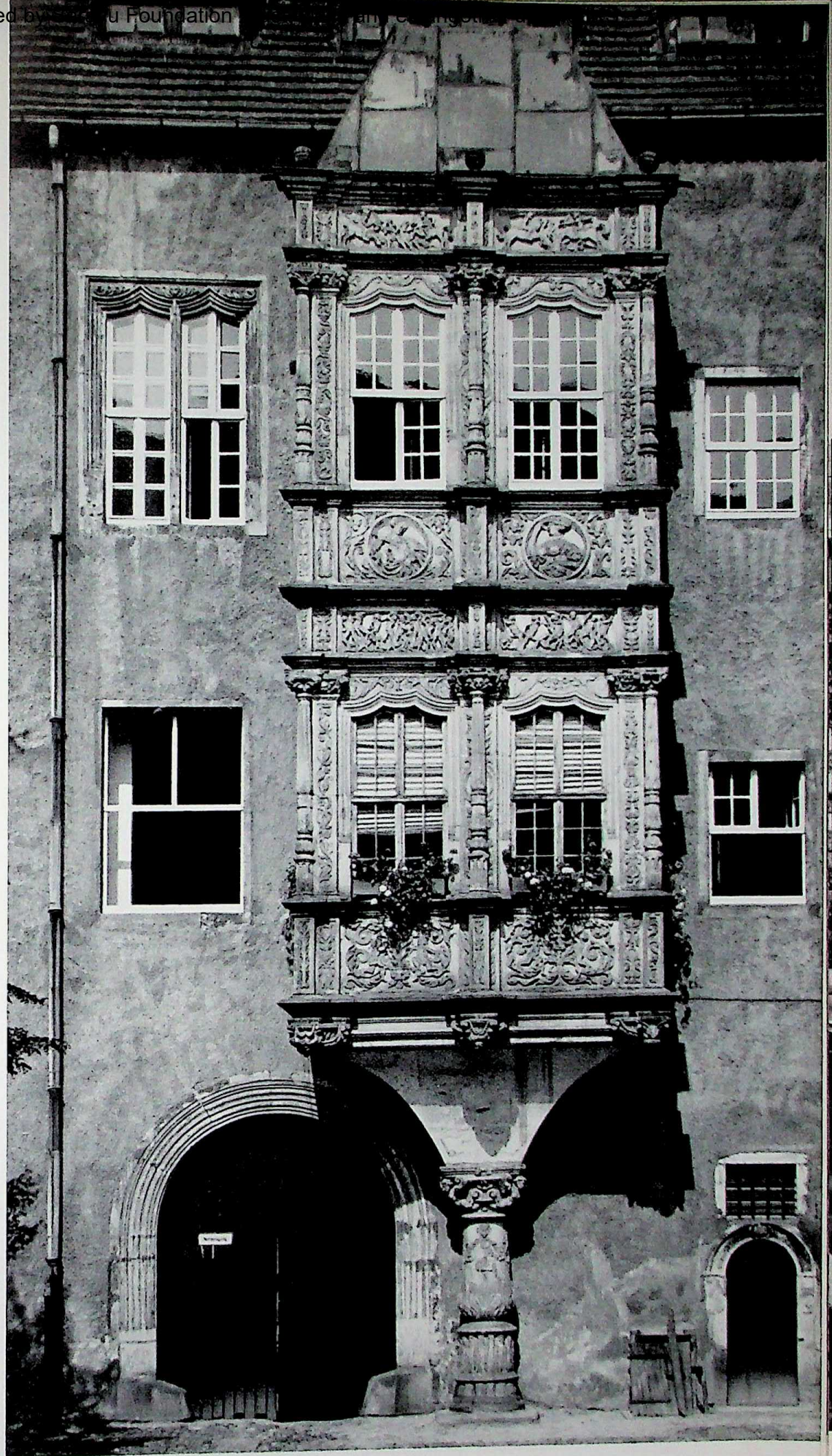
Wernigerode · The town hall 93

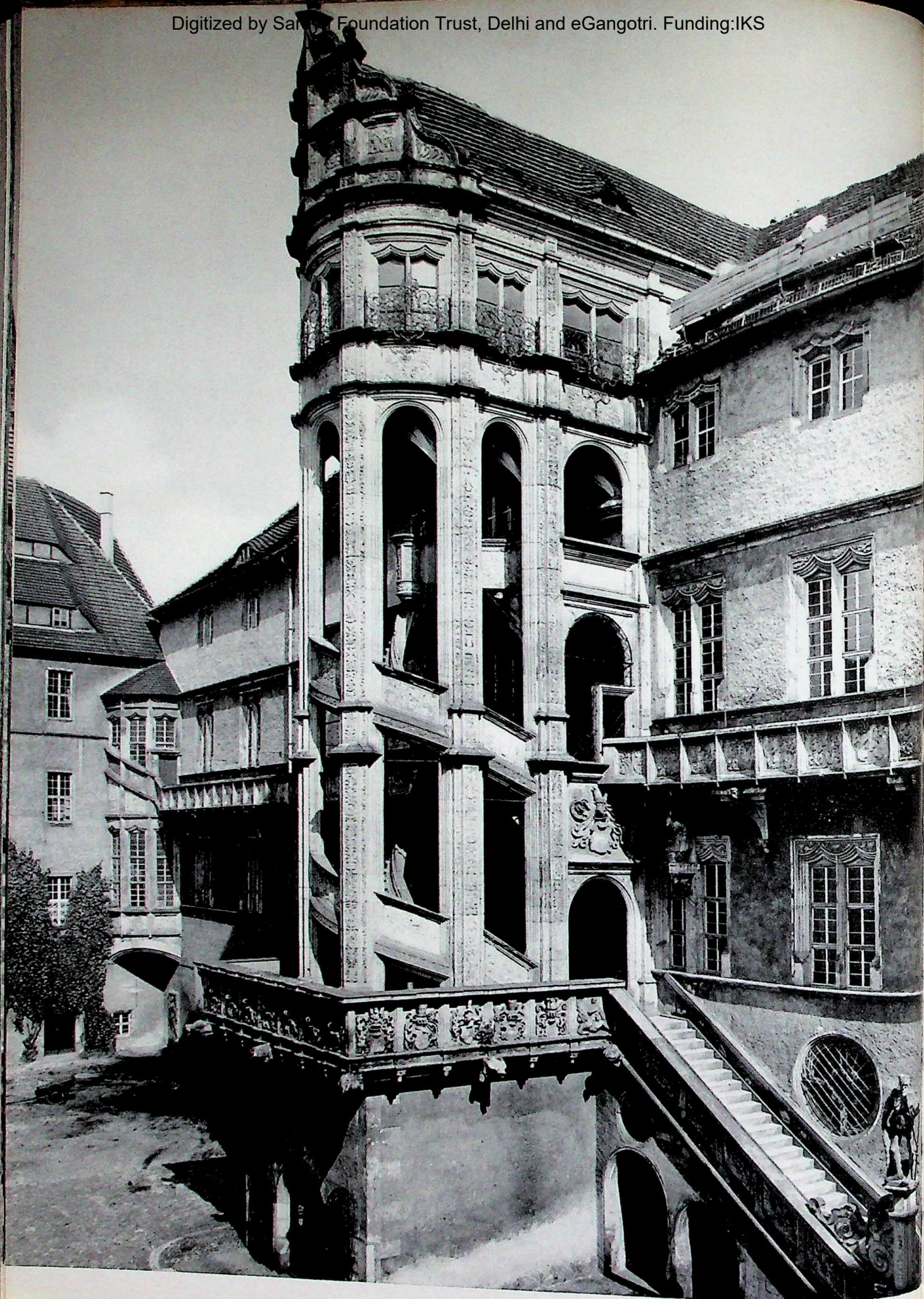


94 Tangermuende · The town hall

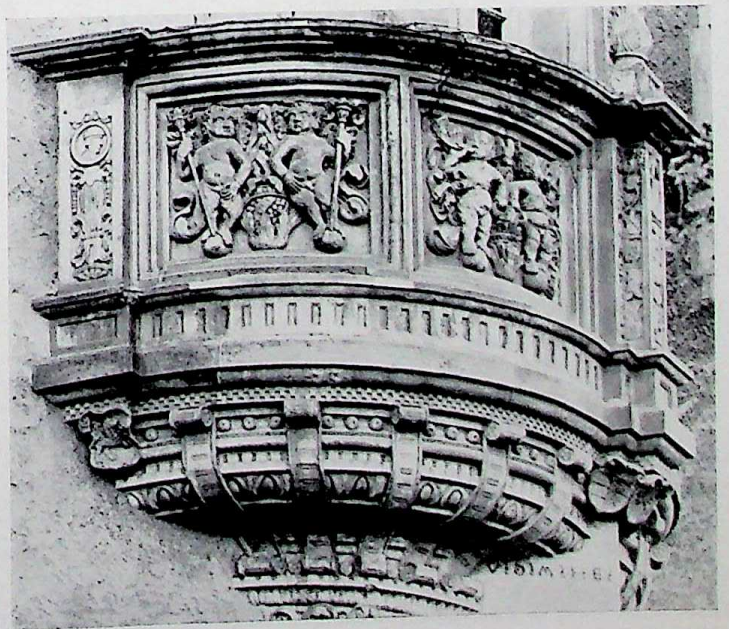
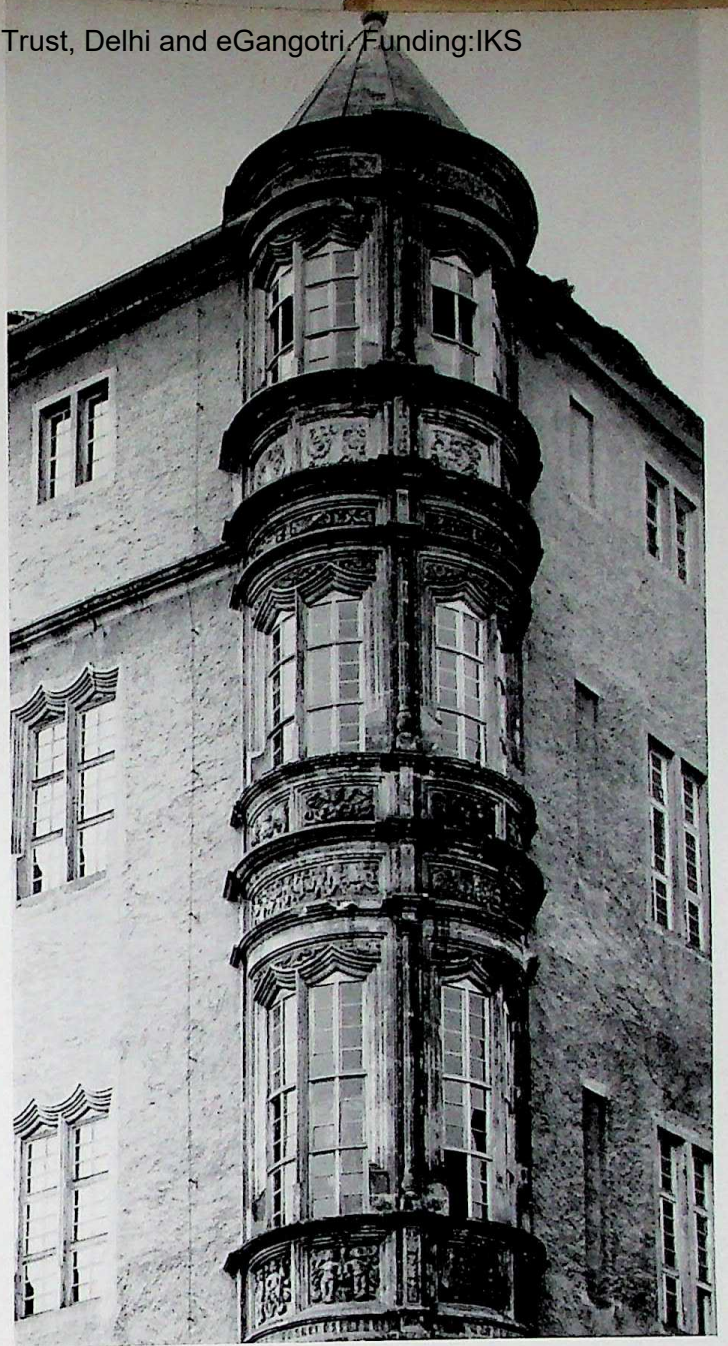


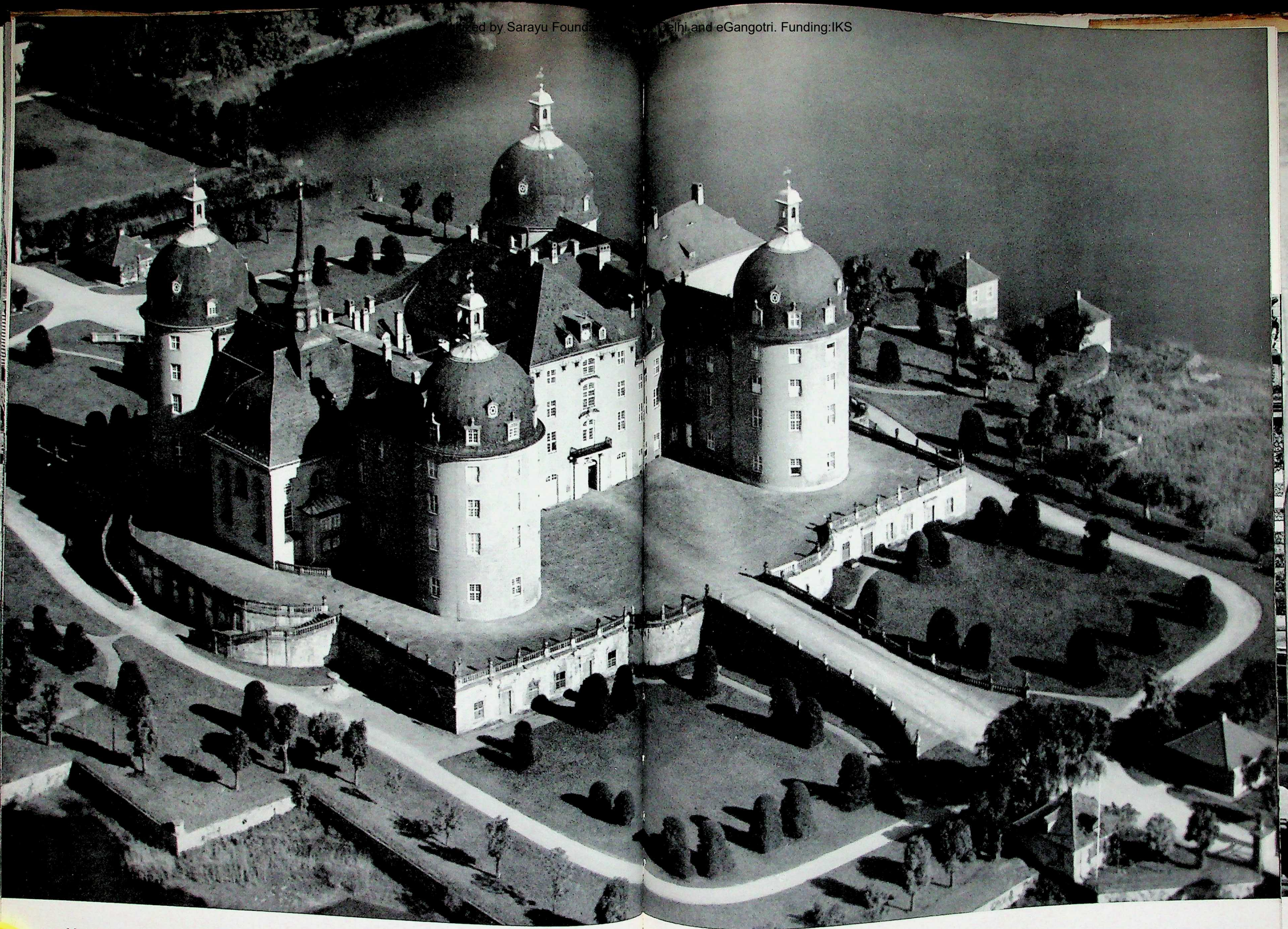






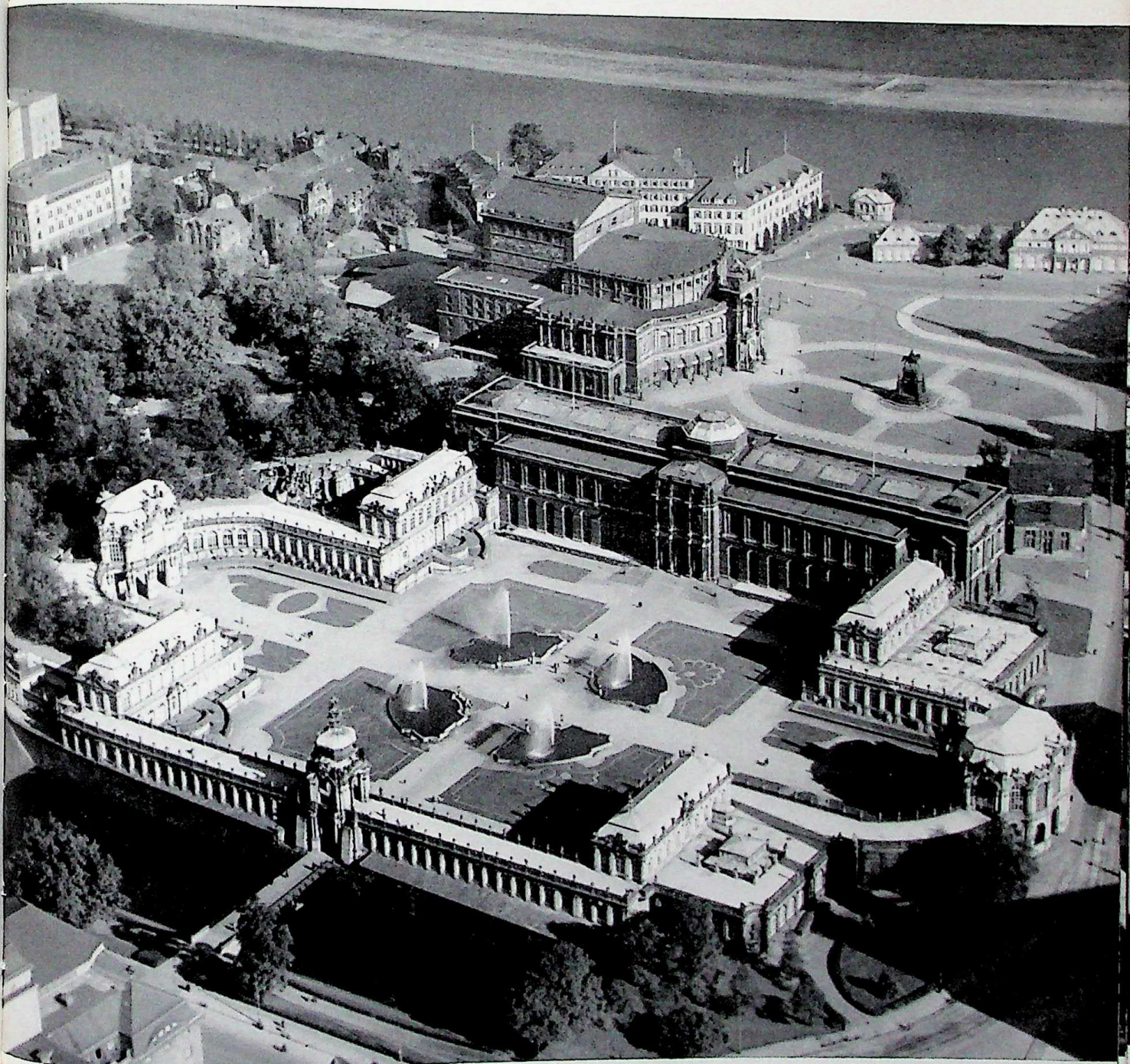
98 Torgau · Hartenfels, spiral stair-case





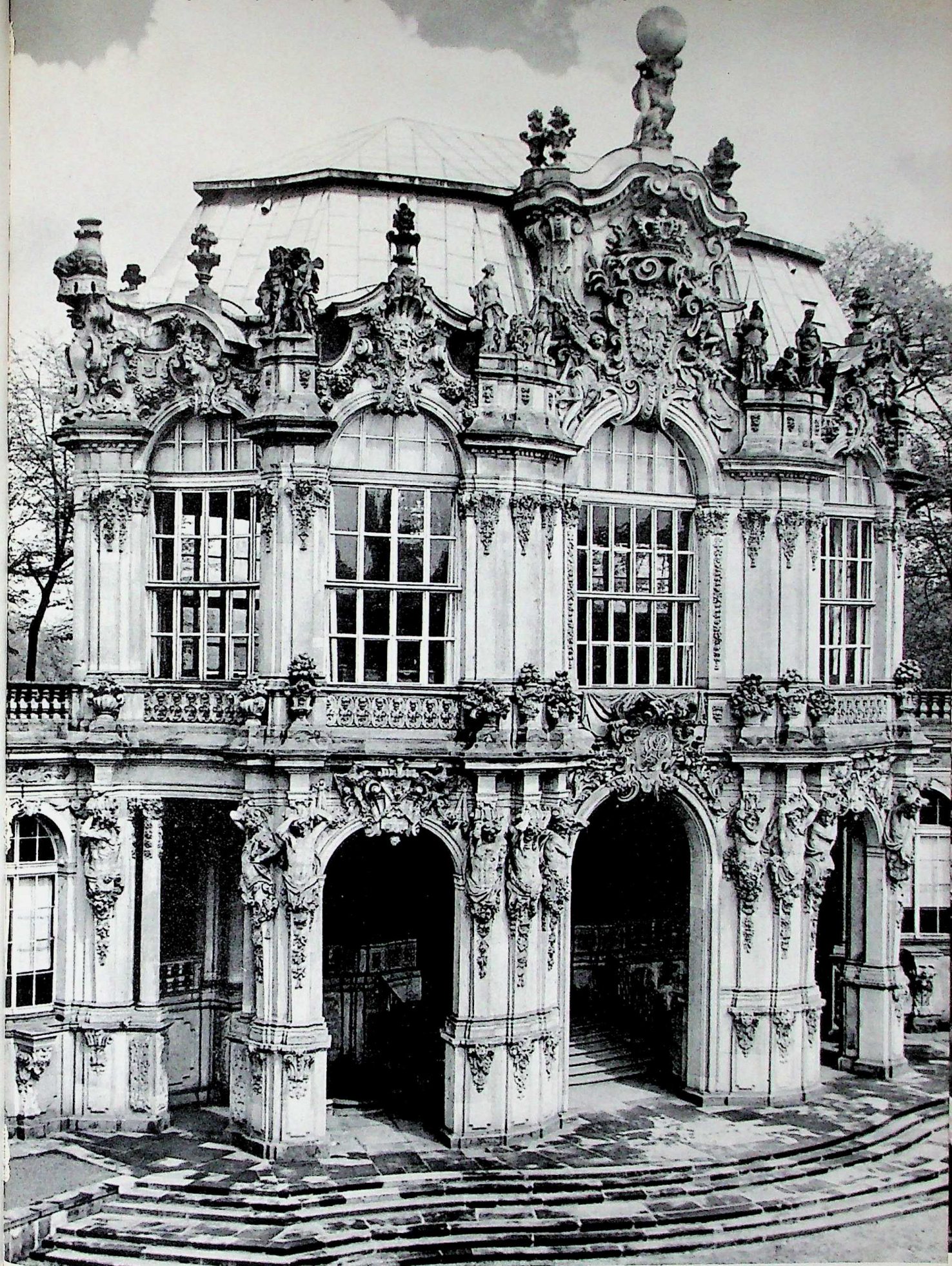
100 Moritzburg near Dresden · The palace

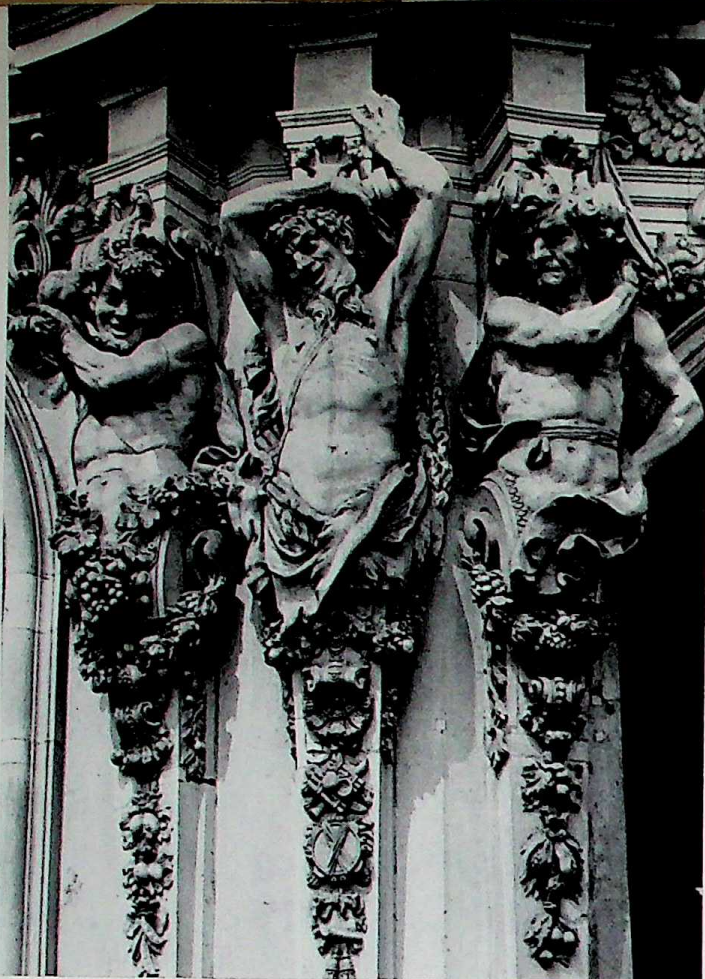




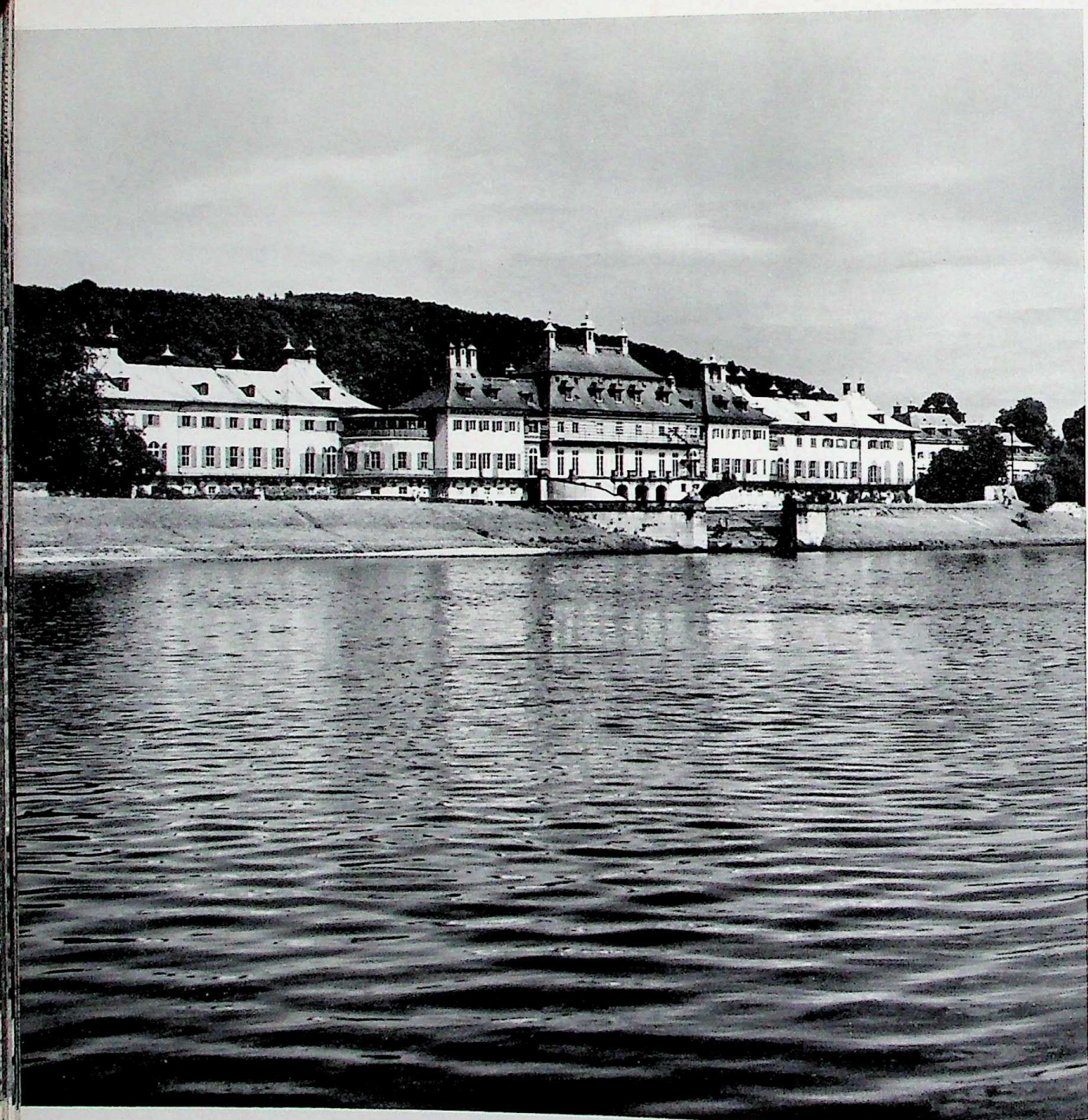


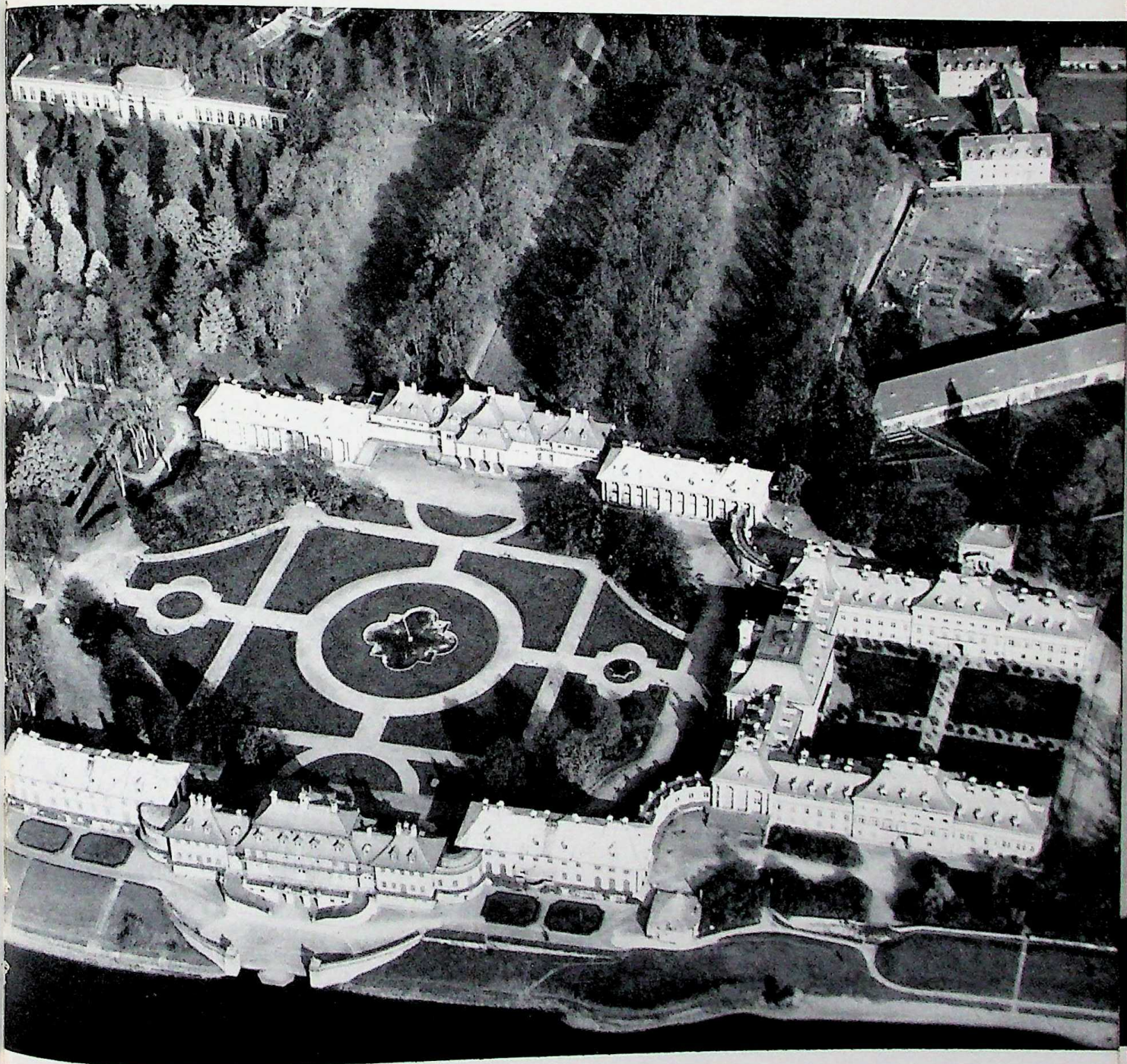
104 Dresden · Zwinger, the Coronary Gate













110 Pillnitz · Palace, Water Palais, colonnades on the garden front
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112 Berlin · Arsenal, dying warrior

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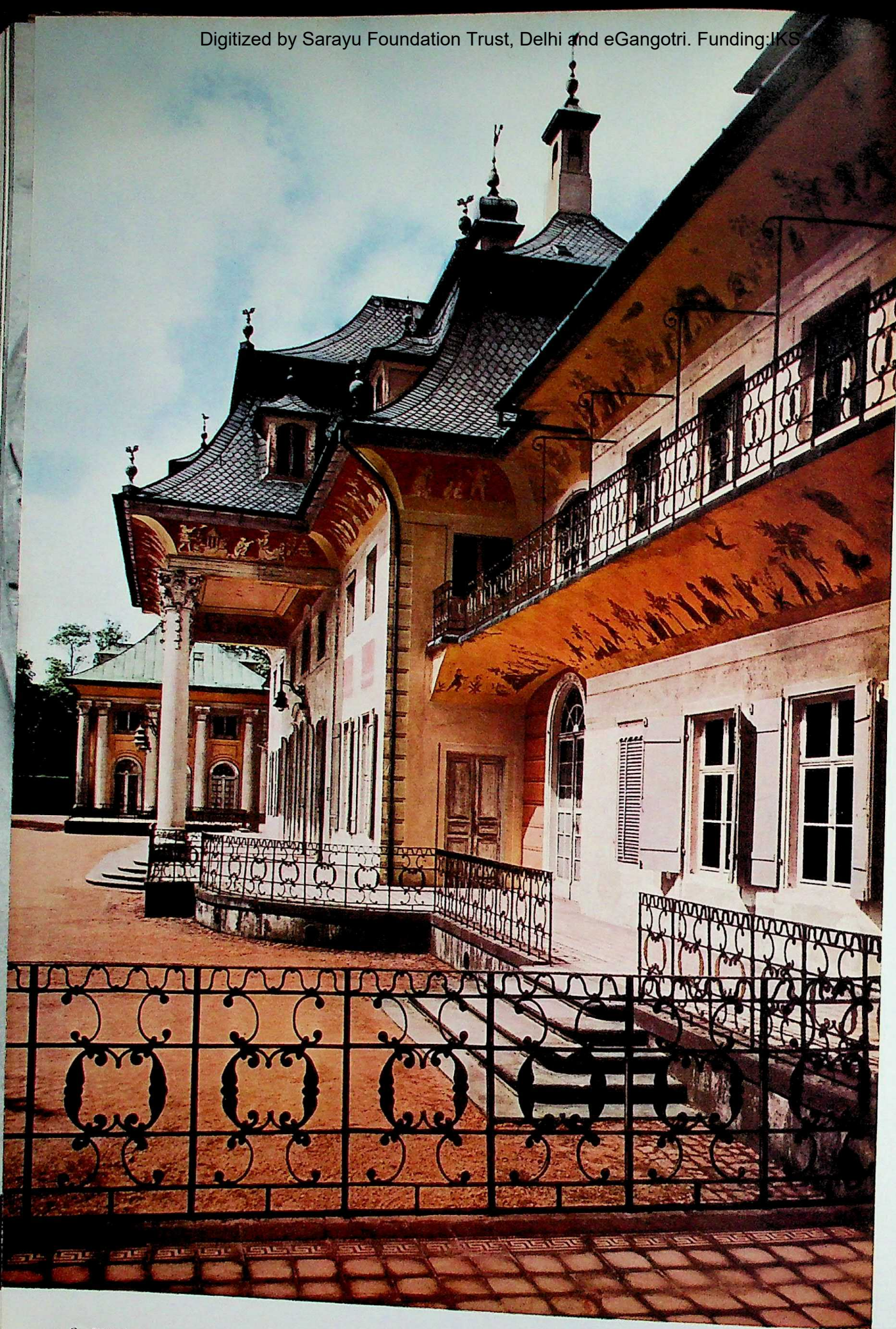




114 Berlin · Arsenal, dying warrior

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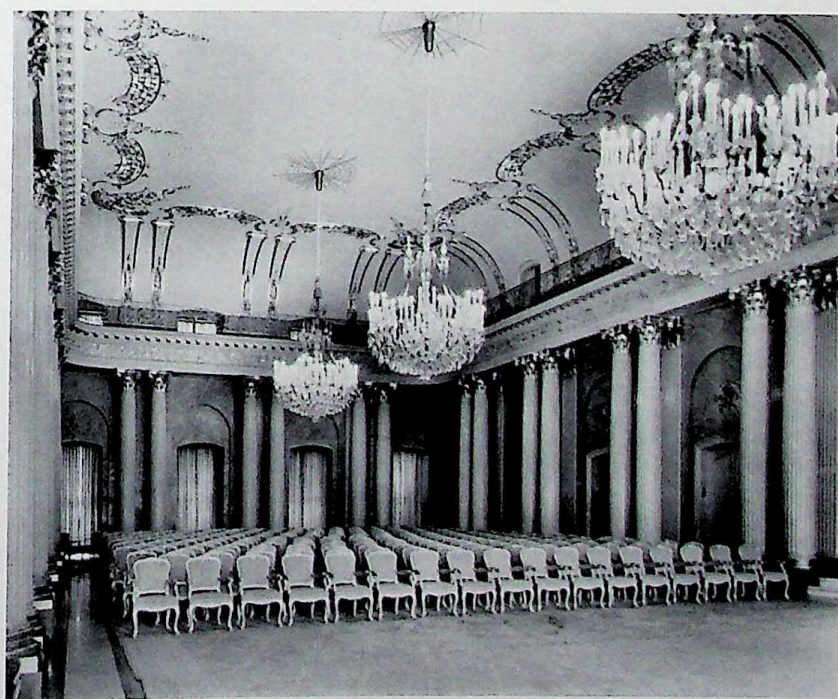
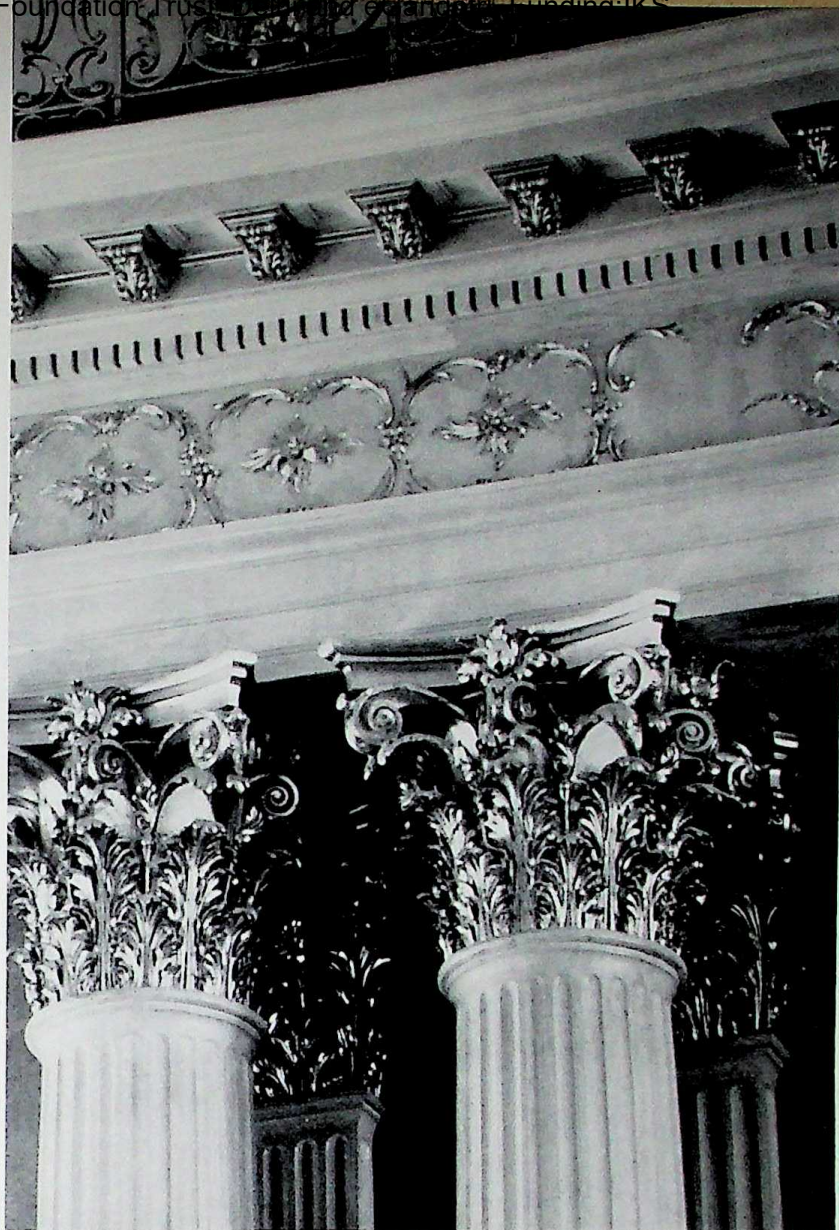


116 Pillnitz near Dresden · The palace





118 Berlin · The State Opera





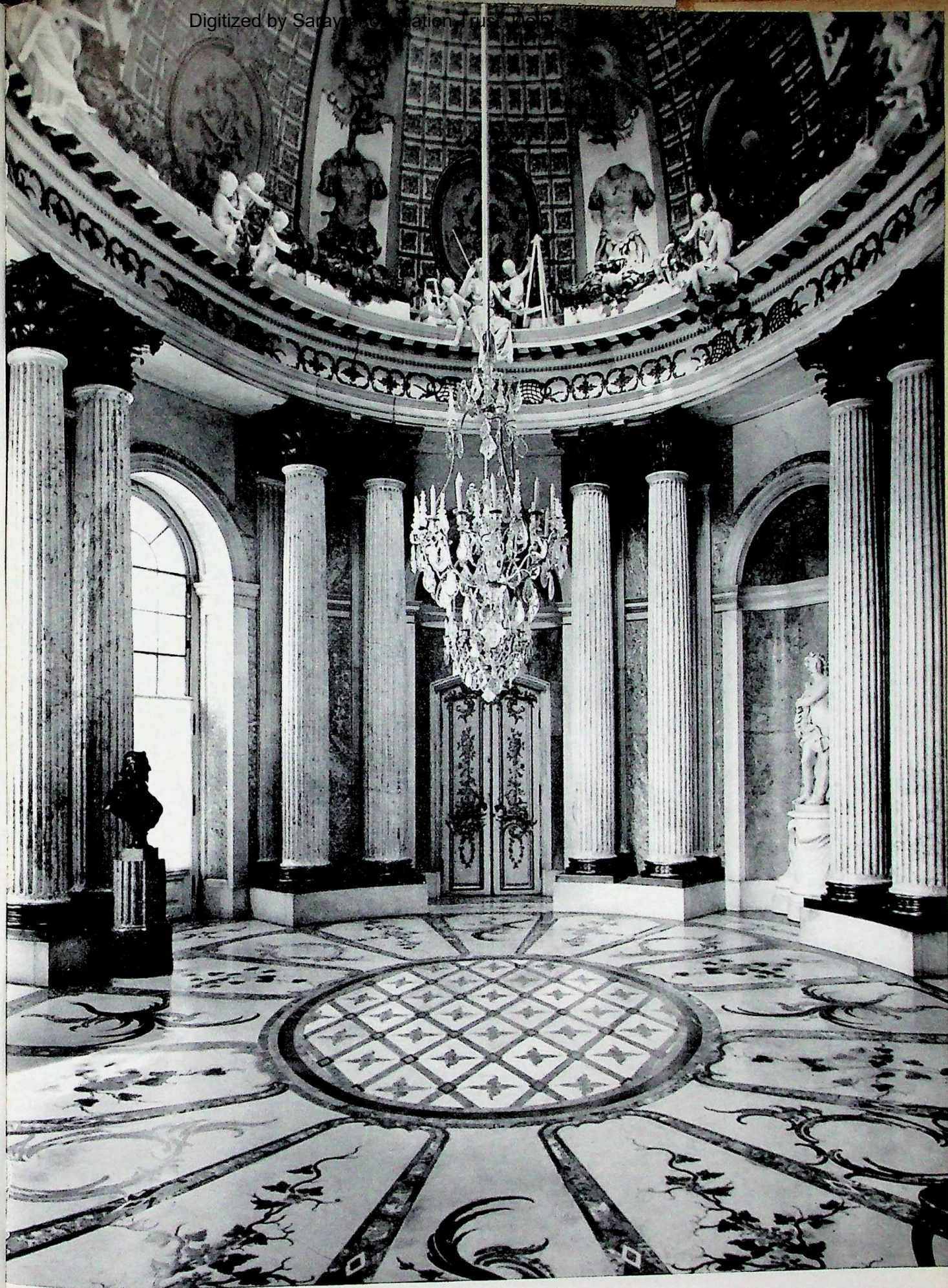


Potsdam · Sanssouci Palace, concert room 121









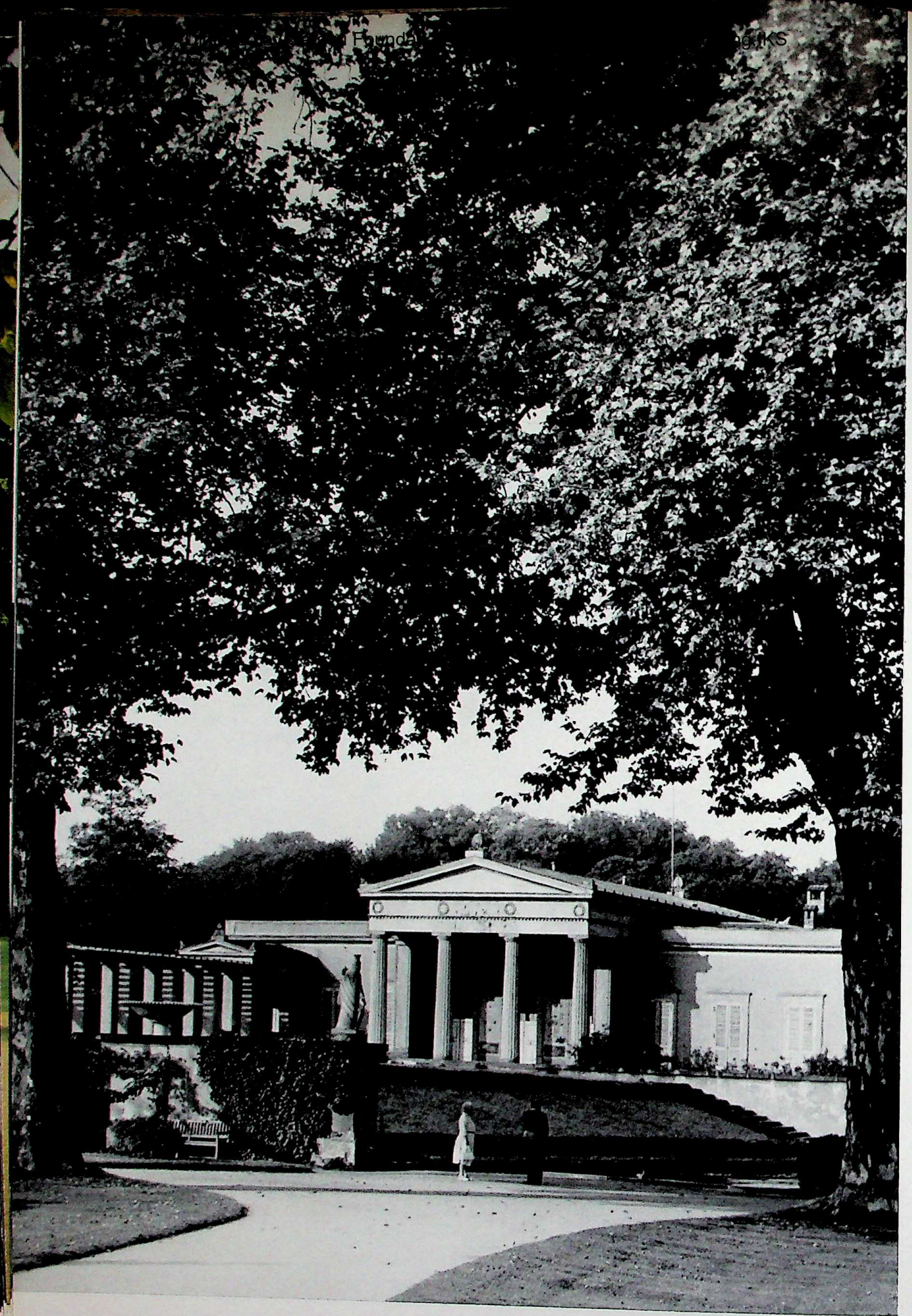
Potsdam · Sanssouci Palace, Marble Hall 125

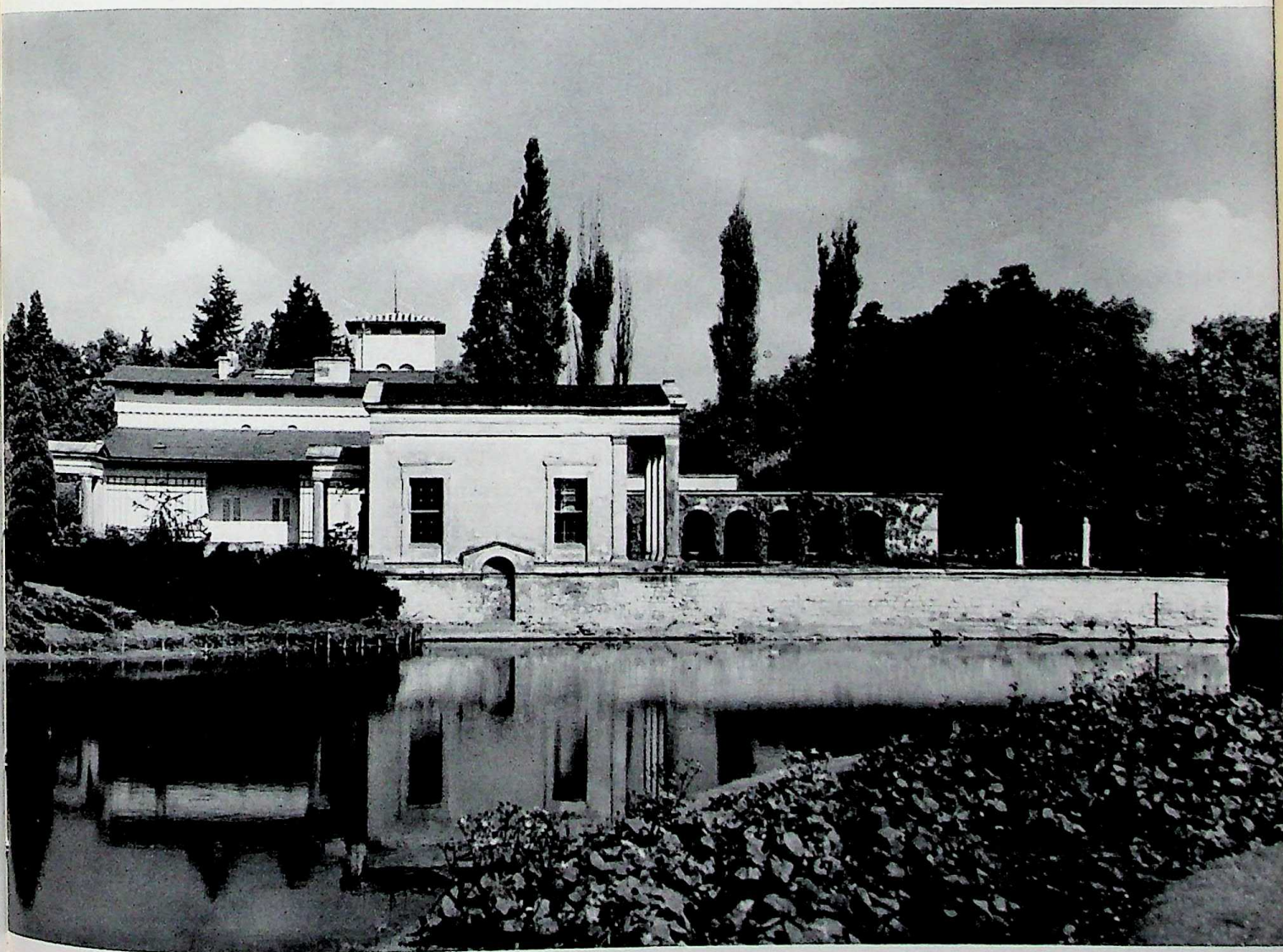


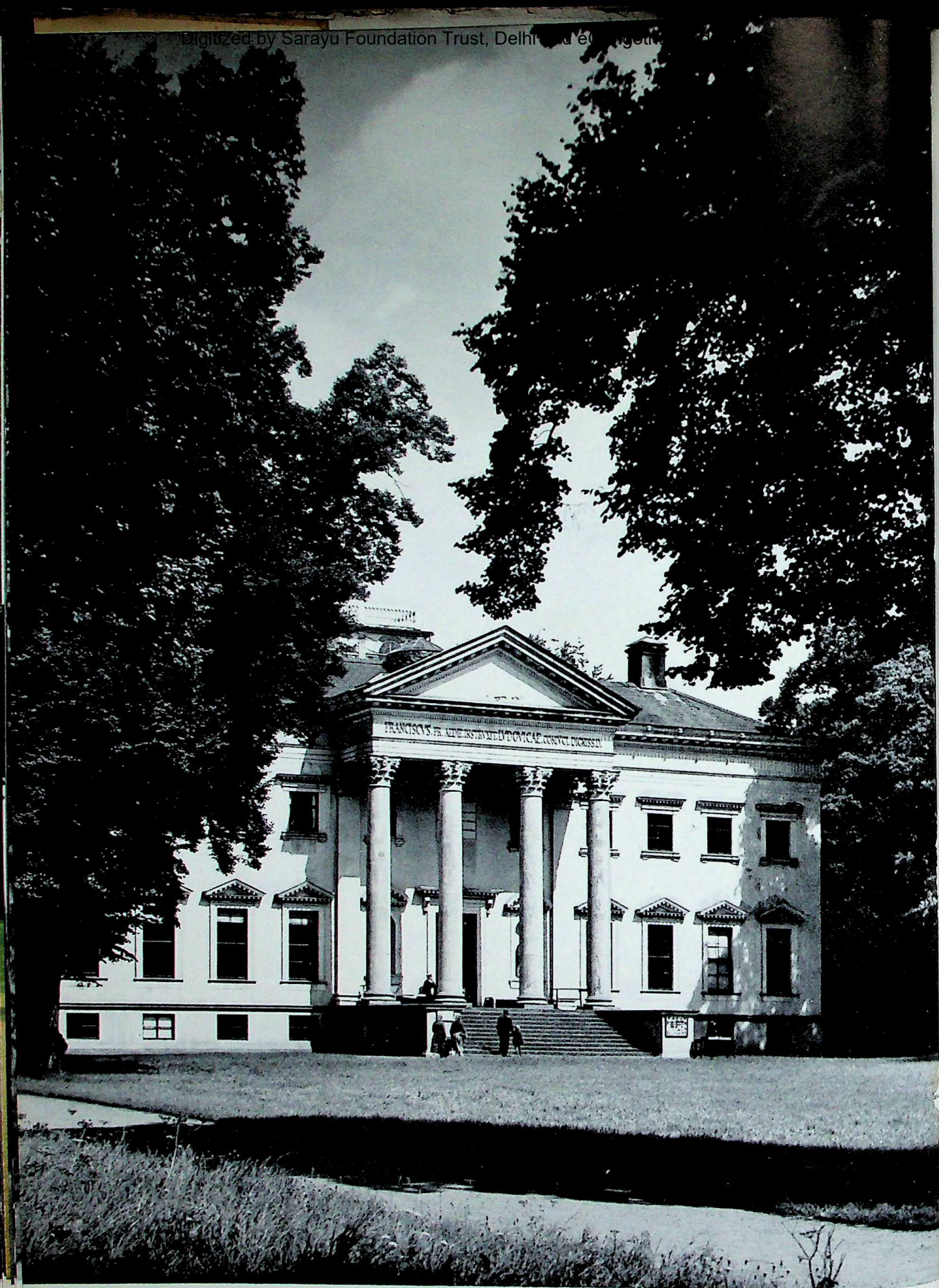


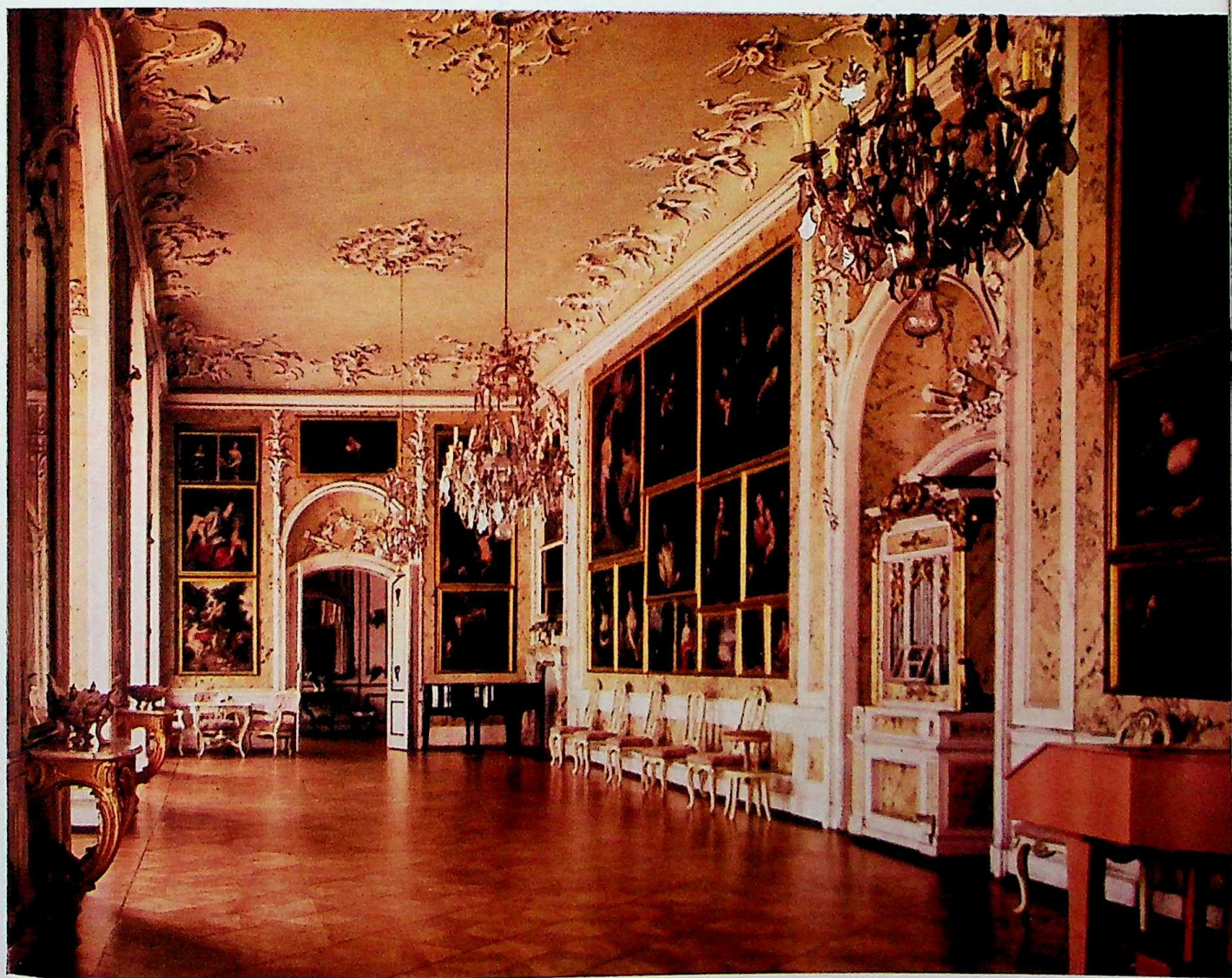
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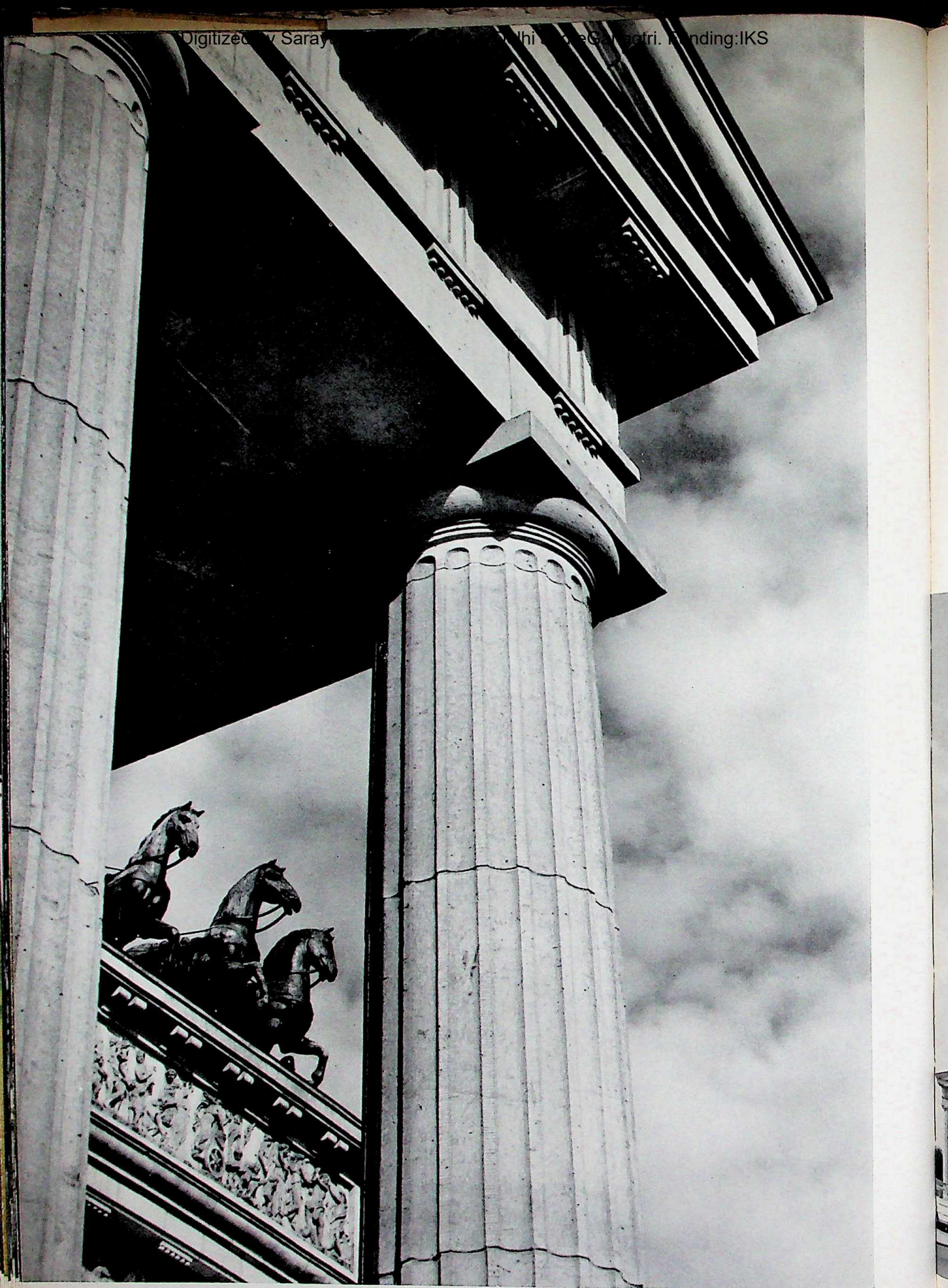




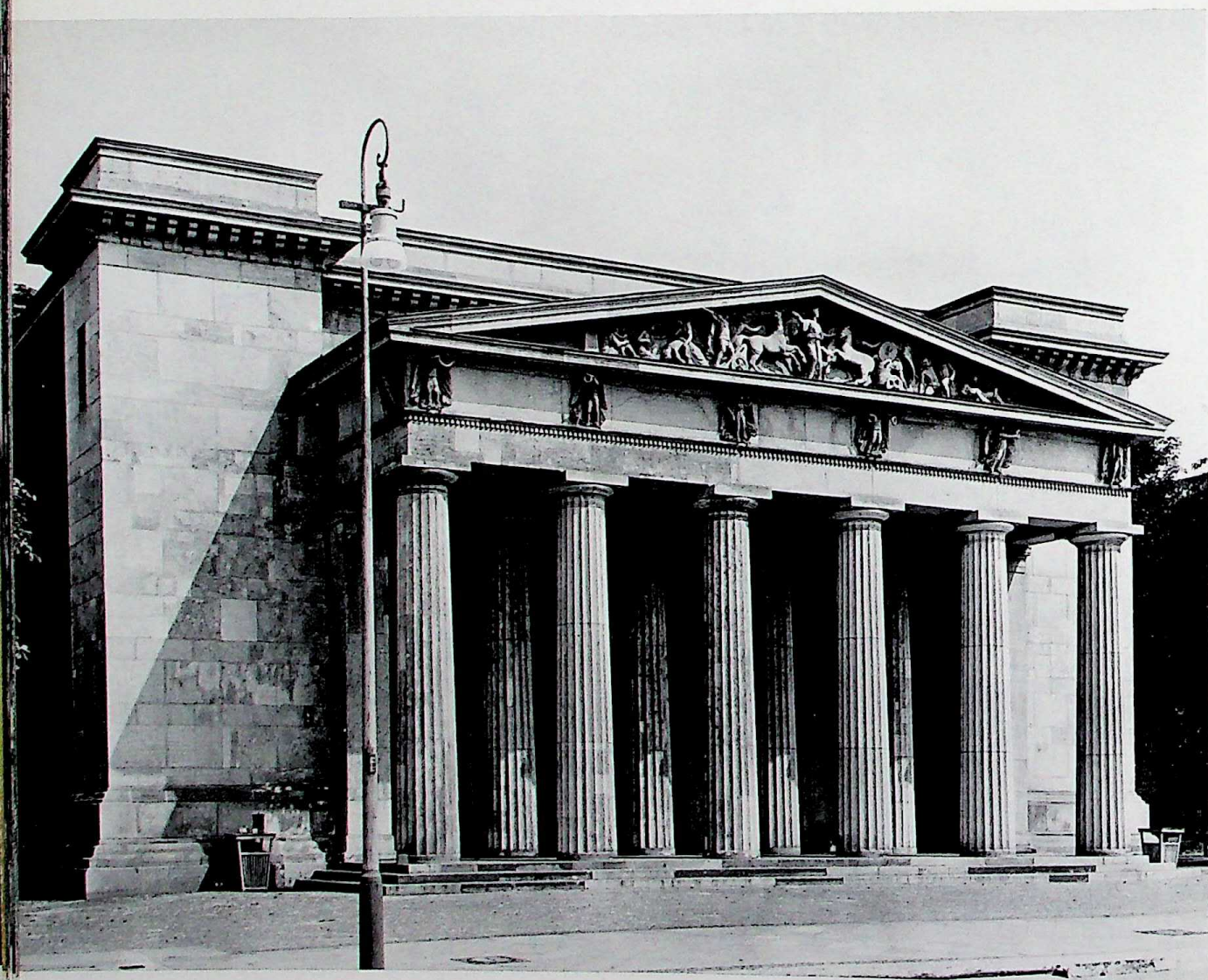


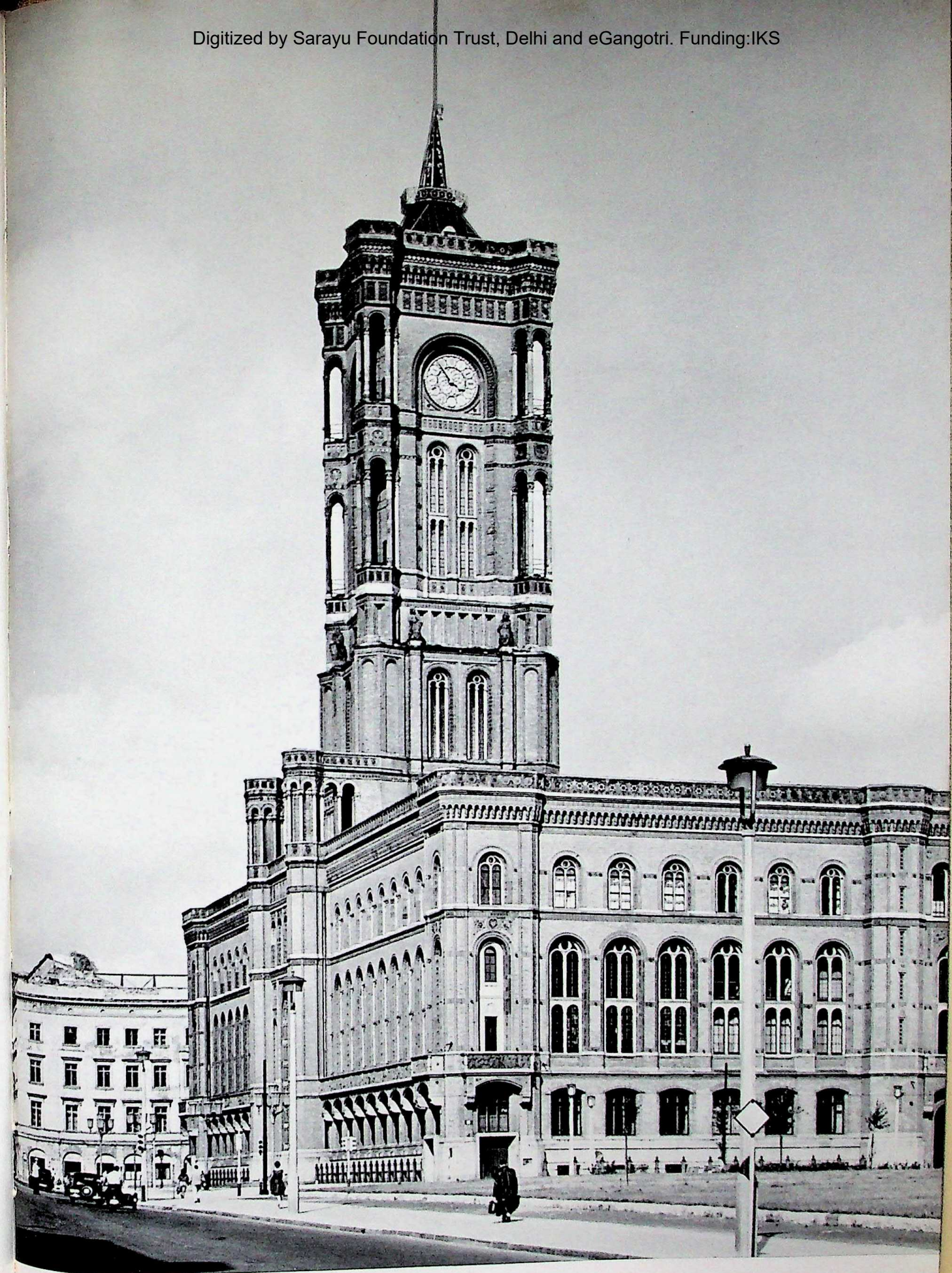


Weimar · The Residential Palace, banquet hall 135
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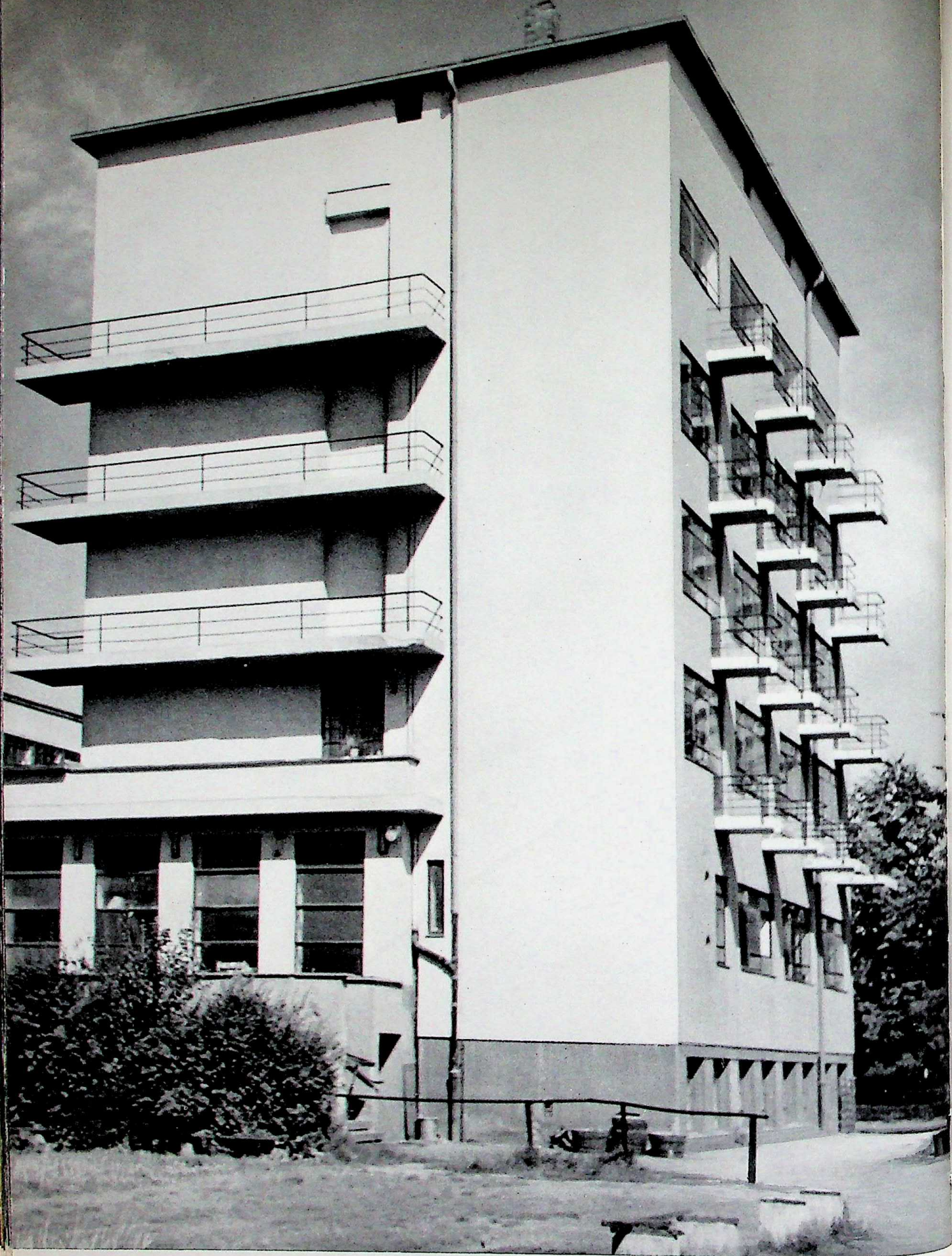




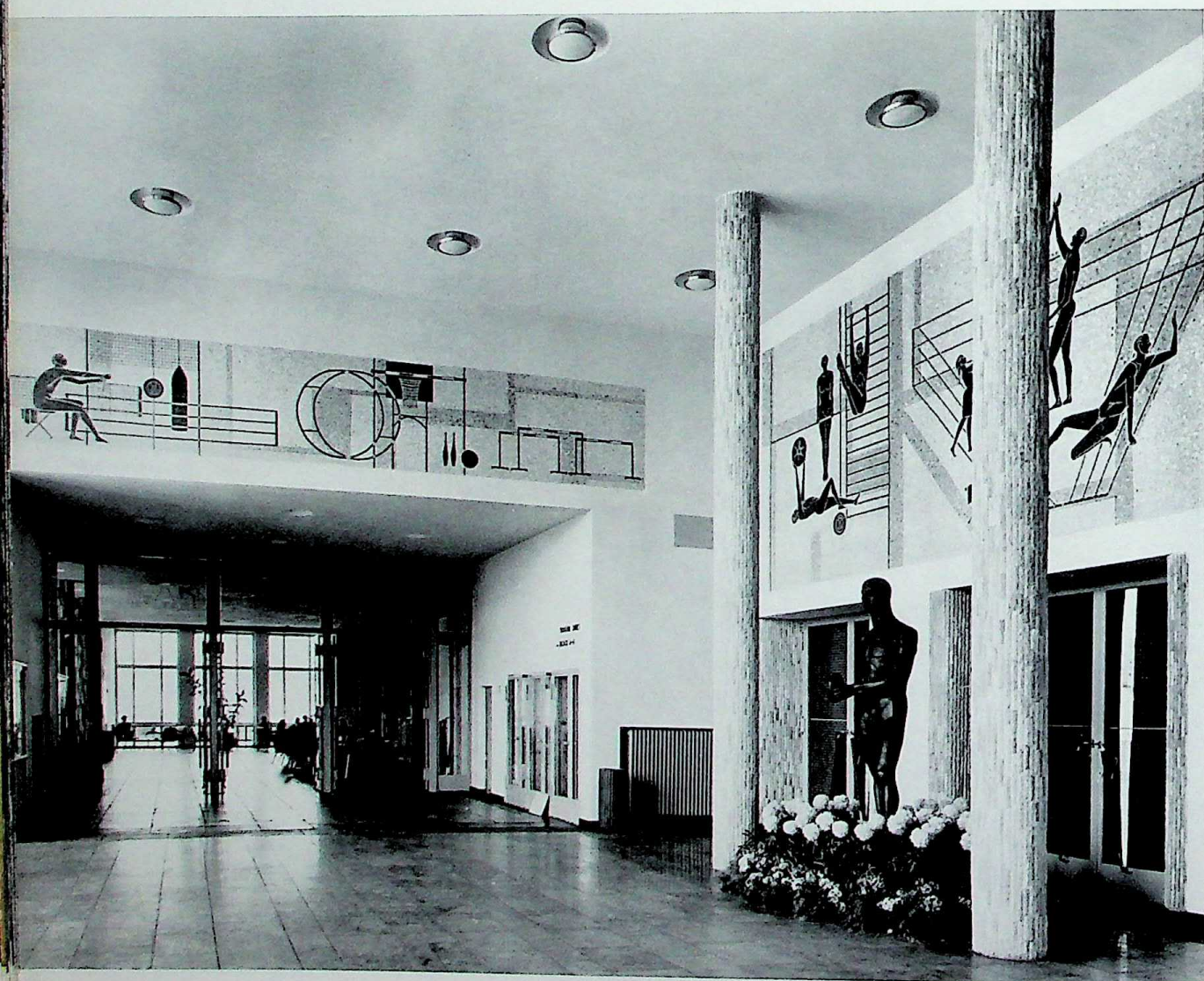




Berlin · Town hall 139

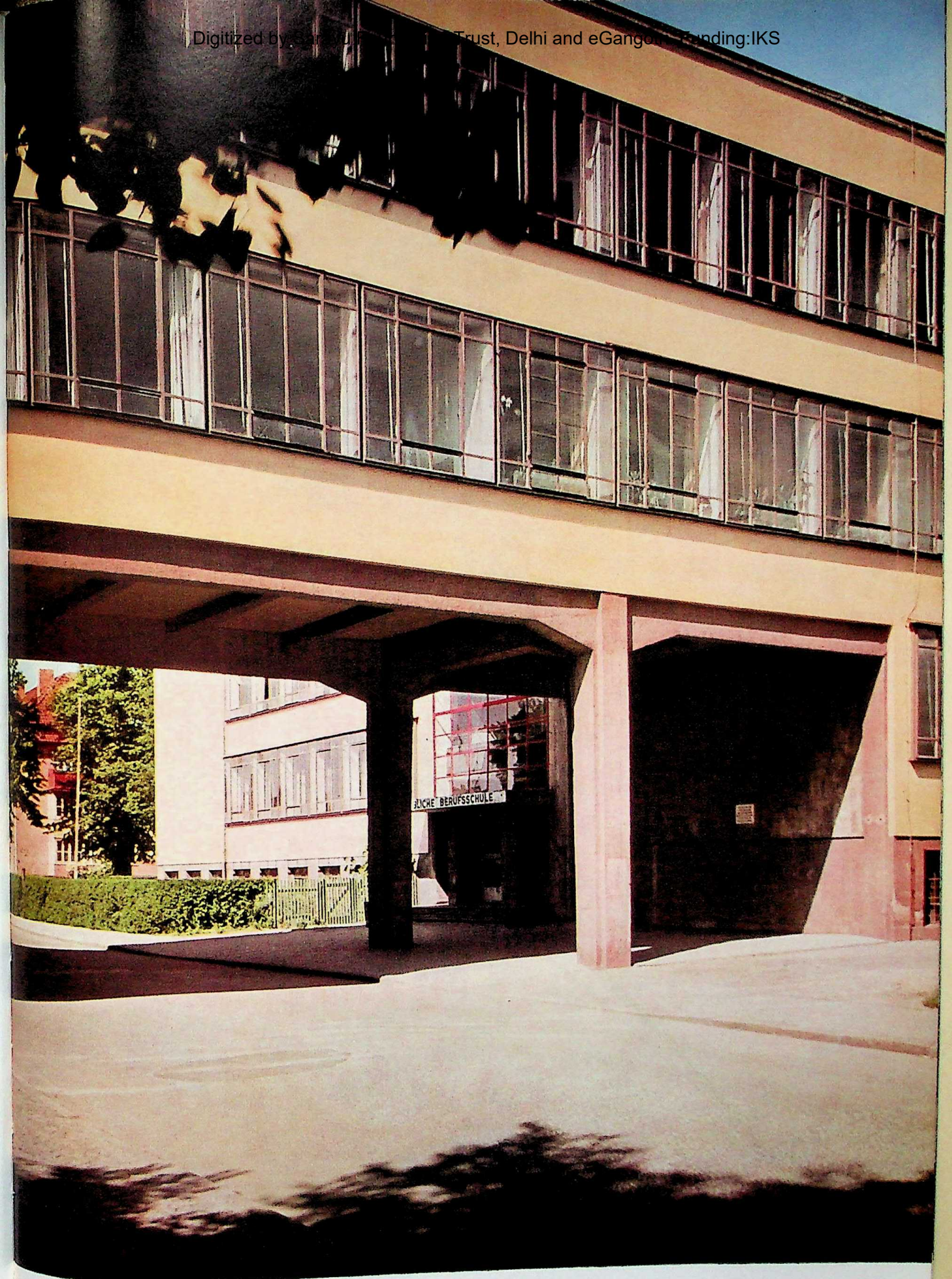






142 Berlin · Dynamo Sporthalle, lobby

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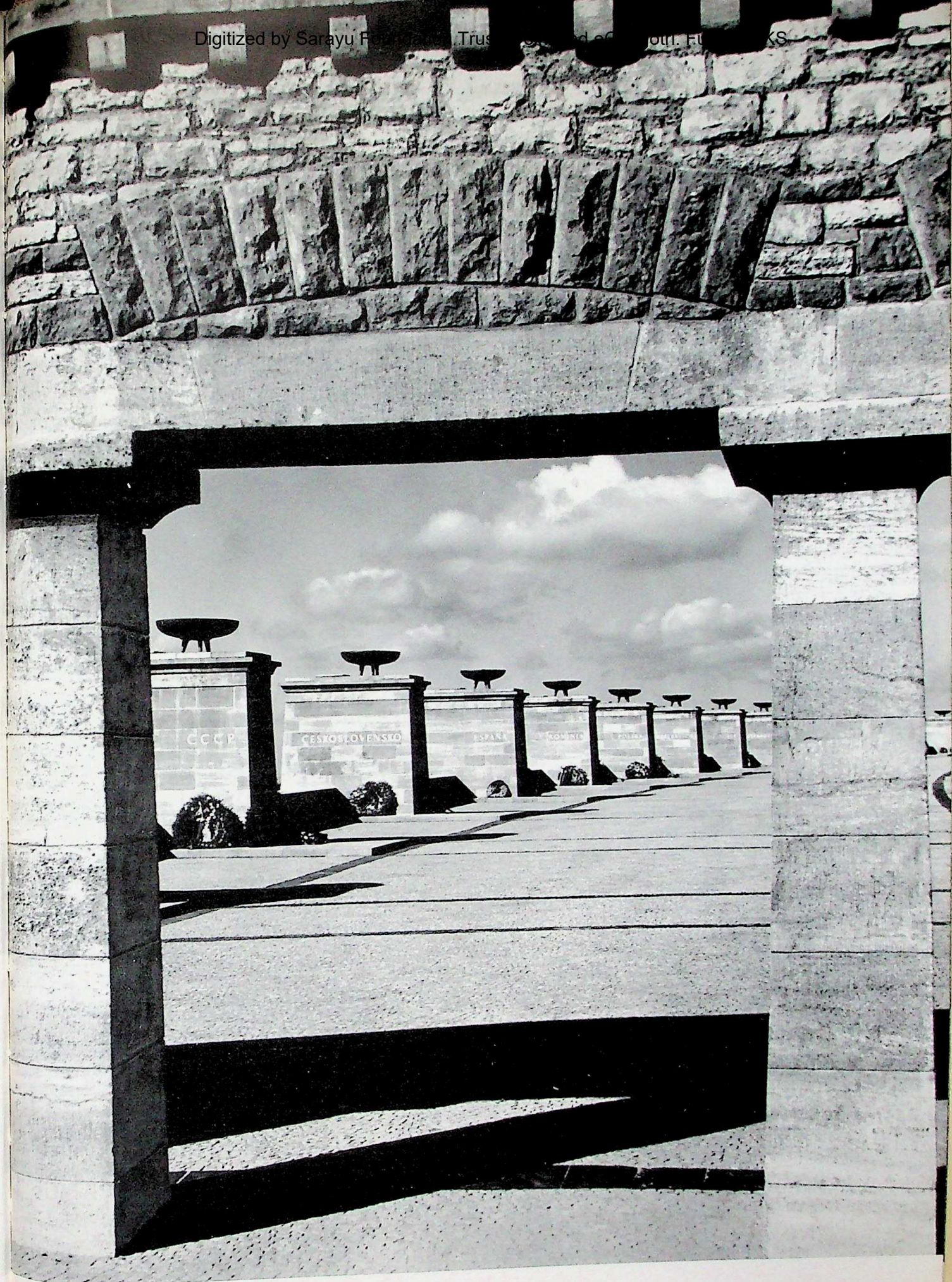






Berlin · View of the Stalinallee towards Bersarinplatz 145









150 Buchenwald · National Memorial, bell tower and sculptured group by Cremer

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Buchenwald · National Memorial, detail of the sculptured group 151
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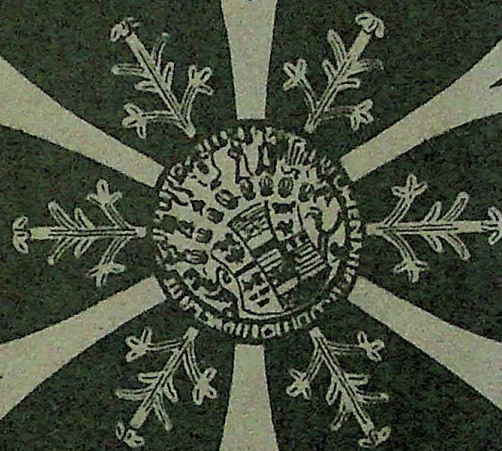
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